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GUIDE TO THE  
PICTURE GALLERY

OLD MASTERS

I

ITALIAN  
SPANISH  
AND  
FRENCH  
SCHOOLS

VIENNA, 1910

PRICE K 1.40



GUIDE  
TO THE  
PICTURE GALLERY.

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OLD MASTERS.

I.

ITALIAN, SPANISH AND FRENCH SCHOOLS.

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VIENNA, 1910.

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HISTORICAL ART COLLECTIONS  
OF THE  
IMPERIAL HOUSE.

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## NOTE.

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The following English translation of the first part of the Guide to the Picture Gallery is after the latest German edition (published in 1908) by Dr. Hermann Dollmayr (†), Wilhelm von Wartenegg and the undersigned.

The translation is by Dr. and Mrs. Hans Effenberger, Vienna.

Vienna, September 1910.

**August Schaeffer.      Gustav Glück.**



## I.

### Italian Schools.

#### Room I. (Top light.)

##### Marco Basaiti.

Venetian School. Painted at Venice 1503—1521. Of Greek origin. Pupil and assistant of Alvise Vivarini; also influenced by the works of Giov. Bellini.

1. The Calling of the Sons of Zebedee. Christ, surrounded by Simon, Peter and Andrew, is standing on the shore of the Sea of Galilee. The fishermen James and John are about to follow him.

On the painted stone framework a slip of paper with the inscription:

On poplar wood. 125 cm h. by 81 cm w. Collection of Archduke Leopold Wilhelm. A slightly altered repetition of the master's great picture in the Academy at Venice.

1515.  
marcus.  
Basaiti  
f.

##### Giovanni Mansueti.

Venetian School. Painted at Venice from 1485, died there 1527. Pupil of Gentile Bellini.

2. SS. Hieronymus and Francis of Assisi. To the left the aged Hieronymus reading in a book. To the right Francis of Assisi, a red cross in his left hand.

Between them the armorial bearings of  
Girolamo Loredano on a stone column.

A. L. P. M. P. P.

Inscribed below in the middle:

IOANES MANSVETIS ^ P ^

On canvas. 158 cm h. by 116 cm w. Acquired in Venice 1838. Originally in the Magistrato del Cataver in the Doge's Palace at Venice.

3. SS. Lawrence and Sebastian. To the right Sebastian, nude, pierced by arrows. To the left Lawrence with a censer. Between them stands a boy holding a gridiron, the emblem of St. Lawrence's martyrdom. On a stone pillar the armorial bearings of Lorenzo Barbaro.

A. L. J. F. J. M. V. V.

Inscribed below in the middle:

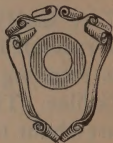
IOANES MANSVETIS ^ P

On canvas. 158 cm h. by 117 cm w. Provenience as No. 2.

### Giovanni Bellini.

Venetian School. Born at Padua (P) about 1428, died at Venice November 29<sup>th</sup> 1516. Pupil of his father Jacopo; studied under the influence of his brother-in-law A. Mantegna.

4. Baptism of Christ. Christ standing in the river Jordan with his hands crossed on his breast; to his left, on one of the stones of the bank, John the Bap-





tist, who is pouring water from a vessel on the head of the Lord. To the right of Christ kneels the donor of the picture; behind him two youthful figures.

Inscribed below to the right:

IOANNES

On poplar wood. 199 cm h. by 216 cm w. Ac-

BELLINVS · P ·

quired in Venice 1838. Originally in San Giovanni del Tempio, where it was seen and described by Boschini and Sansovino. Said by F. Wickhoff to be a work from G. Bellini's studio and ascribed to Francesco Bissolo. It is evidently a studio repetition of the original picture painted by Bellini, in the church of St. Corona at Vicenza, omitting God the Father and the Holy Ghost hovering above the group, and substituting the donor of the picture for the third angel.

### Antonello da Messina.

Venetian School. Born at Messina about 1430, died there about 1479. Studied under the influence of Netherlandish and Neapolitan artists, worked principally in Messina (from 1455), later on in Venice (1475—1476) and Milan (1476). Refined the Netherlandish technic of oil painting in Italy.

5. The Dead Christ. The dead Christ is being held in a sitting position above the tomb by three mourning angels.

Inscribed on the sarcophagus:

On poplar wood. 138 cm h. by 108 cm w. The picture was in the Palace of the Doge at Venice in the Stanza dei Capi del Consiglio dei Dieci, and was mentioned as early as 1581 by Sansovino. Brought to Vienna 1808. The inscription is singular in form and wording.

ANTONIVS ·  
MESANËSIS

## Monogrammist To. C. about 1500.

Venetian School.

6. Virgin and Child. The enthroned Virgin is holding the Christchild on her lap. To the left St. Andrew, a wooden cross in his left hand, a scroll in his right. To the right St. George holding a white banner with a red cross.

On poplar wood. 205 cm h. by 132 cm w., rounded at top. Boschini saw the picture in the sacristy of the church San Severo at Venice and read on it the now vanished monogram To. C. Acquired in Venice 1838. Formerly ascribed to V. Catena. According to Berenson by Lazzaro Bastiani.

## Vittore Carpaccio.

Venetian School. Said to have been born in Istria. Painted at Venice 1490—1522. Pupil of Vivarini and Gentile Bellini.

7. Christ adored by Angels. Christ is standing on a stone pedestal. Blood flows from his wounds into a chalice at his feet, over which the Host is hovering. At either side of Our Lord stand two angels with the instruments of torture.

Inscribed on the pedestal:

*Vittore Carpaccio  
opus.*

On canvas. 162 cm h.  
by 163 cm w. Acquired at  
Venice 1838. Originally in St. Pietro Martire at Udine.

1496

8. The Communion of St. Jerome. The picture is divided by a pillar into two halves. To the left, in the convent chapel, kneels the aged saint in the act of re-

ceiving the Host from a priest in vestments. On the right, in the entrance to the chapel, stand people speaking to each other.

On canvas. 172 cm h. by 238 cm w. With No. 11 acquired in Venice 1838 from the Scuola di San Girolamo. Mentioned there by C. Ridolfi. According to Berenson (like No. 11) by Lazzaro Bastiani.

### Andrea da Murano.

Venetian School. Painted at Venice 1462—1507. Assistant and successor to Bartolommeo Vivarini.

9. Christ on the Cross with Mary and John. The Virgin is standing to the right of the Saviour with averted face and hands folded in prayer. To the left John, his head supported by his right hand. In the background the city of Jerusalem.

Inscribed below in the middle:

OPVS · ANDREAE · DE MVRANO ·

On canvas. 251 cm h. by 221 cm w. Acquired in Venice 1838. The picture was originally in the Convento Sant' Andrea della Certosa.

### Bartolommeo Vivarini.

Venetian School. Painted at Venice 1450—1499. Pupil (?) and assistant of his brother Antonio.

10. St. Ambrose with Saints. Painted on a gold-ground in five arches next each other: in the middle Ambrose, before whom members of a religious fraternity are kneeling. To his right St. Peter, next him St. Lewis, to the left St. Paul, beside him St. Sebastian.

Inscribed at the bottom part of the three central pictures:

BARTHOLOMEVS VIVARINVS DE MVRIANO PINXIT 1477

ŜAMBR VIVIANI CAST<sup>o</sup> SÂNT'

VIC SPETRVSMVNTI SCRTECONF

IACOBVS DE FAENCIE IN CISIT

On poplar wood. Centre picture 113 cm h. by 45 cm w., the four side pictures 106 cm h. by 33 cm w. Acquired in Venice 1838 from the School of Tagliapetra. According to the inscription upon the picture, the frame is the original one carved by Jacopo da Faenza.

### Vittore Carpaccio. (See under No. 7.)

11. The Burial of St. Jerome. In a monastary chapel the monks are gathered round the body of the saint, lying in the fore-ground, the feet towards the altar. At the head of the dead saint is an aged priest, who is consecrating his body for the tomb. On the left lies his lion.

On canvas. 210 cm h. by 264 cm w. Cf. No. 8.

### Alvise Vivarini.

Venetian School. Painted from 1464—1503. Probably pupil of Bartolommeo Vivarini. Influenced by the Paduan School, by Antonello da Messina and Giov. Bellini.

12. Madonna and Child with two Angels playing the Lute. The enthroned Virgin is adoring the Child sleeping on her lap. On the lowest step of the throne sit two little angels playing the lute and gazing up at the Virgin.



Inscribed on the lowest step:

ALVISIVS VIVARINVS  
DE AVRILIANO P  
MCCCCLXXXVIII

On poplar wood. 105 cm h. by 45 cm w. The picture was brought by the imperial commissary, Baron Steffaneo, from Dalmatia to Vienna 1805 and sold to the Emperor Franz. A repetition in broad form is in the Church del Redentore in Venice.

### Francesco Bissolo.

Venetian School. Painted at Venice from 1492; died there April 20<sup>th</sup> 1554. Pupil of Giov. Bellini.

13. A Young Woman Arranging her Hair. She is almost undressed and holds a looking glass in her right hand. A round mirror on the wall shows the back of her head.

Below in the right corner Bissolo's (according to Lermolieff) counterfeit signature.

Ioannes  
facciat  
bellinus  
M.D.X.V

On poplar wood. 73 cm h. by 78 cm w. Three-quarter-length picture. Collection of Archduke Leopold Wilhelm. Formerly ascribed to Giovanni Bellini. According to Wilhelm Bode a repetition of this picture was for sale in England some years ago.

### Andrea Previtali.

Venetian School (Bergamo). Born at Bergamo, probably 1480, died there 7<sup>th</sup> November 1528. Pupil of Giov. Bellini. Most likely identical with Bellini's pupil Andrea Cordelleagi.

14. The Holy Family with two Donors and their Patron Saints. The donors of the picture, a man and a woman, are being presented to the Madonna by John the Baptist and James the Elder.

On poplar wood. 71 cm h. by 114 cm w. Half-length figures. Art treasures of Karl VI. Formerly known as Giovanni Bellini, school-piece. Now ascribed to Andrea Previtali by O. Mündler, Waagen and Lermolieff, latterly also by F. Wickhoff.

### **Francesco Bissolo.** (See under No. 13.)

15. The Presentation of Christ in the Temple. The Virgin bringing the Christchild to Simeon, who worships Him with folded hands. A saint is behind the Virgin, near Simeon, St. Joseph.

On poplar wood. 64 cm h. by 82 cm w. Half-length figures. The picture was first noticed in the royal castle at Preßburg, where it had been placed as a decoration when the Archduchess Christine came to reside at the castle. Copy of an often-repeated original by Giov. Bellini, formerly attributed to that master. Th. v. Frimmel holds this picture for a work by Vincenzo Catena.

### **Giorgio Barbarelli, called Giorgione.**

Venetian School. Born at Castelfranco 1478, died at Venice 1511. Pupil of Giov. Bellini.

16. «The three Wise Men from the East.» A wooded landscape with three men in oriental costume. In the fore-ground to the right stands an aged man with a long white beard, holding a tablet with astrological signs; to his right a middle-aged man with a white turban. A little further back a youth is sitting on the ground, putting a pair of compasses to a protractor.

On canvas. 122 cm h. by 142 cm w. Collection of Archduke Leopold Wilhelm. The picture bore the name «The three Philosophers», later the «The three Mathematicians», also «The Geometricians». According to the Anonimo of Morelli, completed by Sebastiano del Piombo. F. Wickhoff is of the opinion that the subject of the picture is taken from the VIII. book of Virgil's Aeneid. The man in the oriental costume represents the Trojan Aeneas, whom King Evander and his son Pallas have led to the rock on which later the Capitol should be built. The painting was (1525) with its companion picture «Aeneas in Hades» at Venice, in the house of Taddeo Contarini. (See Anonimo of Morelli.)

### **Fra Sebastiano Luciani, called del Piombo.**

Venetian and Roman Schools. Born at Venice about 1485, died at Rome 21<sup>st</sup> June 1547. Pupil of Giov. Bellini; influenced by Giorgione then by Michelangelo in Rome.

17. Portrait of Cardinal Pucci (1531—1544) middle-aged. He is bare-headed, the brown hair cut off short above the forehead; a brown beard falls over his chest.

On canvas. 72 cm h. by 56 cm w. Half-length. First brought to the Gallery in the preceding century; was not hung in the Belvedere. Pronounced by E. v. Engerth to be the Portrait of Cardinal Pucci.

### **Giacomo Bello.**

Venetian School. Painted at Venice about 1500. Probably of the school of Bellini.

18. Christ with Saints. Christ is standing in the middle of a landscape with a book in his left hand. On either side two saints. To the right of the Saviour St. Mark with his Gospel and St. Peter with the keys; to the left John the Baptist with the cross and St. Paul with the sword.

On canvas. 191 cm h. by 439 cm w. Acquired in Venice 1838. The picture was originally in the Palazzo

Camerlenghi in Venice and was described by Boschini under G. B's name. It is the only authorised work of the master. Formerly catalogued as «Venetian about 1500».

### **Giovanni Battista da Conegliano, called Cima.**

Venetian School. Painted 1489—1508. Pupil of Alvise Vivarini, influenced by Antonello da Messina and Giov. Bellini.

19. **Madonna under the Orange Tree.** In the middle of the picture the Madonna, holding the Christchild on her lap, under an orange tree. To the right stands St. Lewis, to the left St. Jerome; further back St. Joseph is leaning against a tree. In the background on a hill Castle Collalto.

Inscribed below:

JOA-BAPT CONEGL

On poplar wood. 213 cm h. by 140 cm w. Painted for the church Santa Chiara in Murano. Acquired in Venice 1816.

### **Vincenzo di Biagio, called Catena.**

Venetian School. Born at Venice, died there 1531. Founded his style upon the works of Giov. Bellini.

20. **Portrait of a Man.** A beardless old man. Three-quarter face, the left side turned towards the spectator. He is dressed in blue with a pale red cloak and a black cap. His hair is cut short above his forehead. He is holding a tilted-up book with both hands on the table.



Inscribed above in the grounding:

On poplar wood. 77 cm h. by 58 cm w. Half-length. Archduke Leopold Wilhelm Collection. Formerly known as the Portrait of a Canon.

After **Giorgione**. (See under Nr. 16.)

21.

David, in a coat of mail, his right hand resting on Goliath's sword, in the left the head of the giant.

On poplar wood. 65 cm h. by 75 cm w. Half-length. Archduke Leopold Wilhelm Collection. Till latterly held to be a copy of a painting of the master mentioned by Vasari; according to F. Wickhoff probably the original itself disfigured by being painted over.

**Lorenzo Lotto**. (See under Nr. 214.)

22.

Portrait of a Man. A young man dressed in black with a black cap, turning the right side of his face in three-quarter profile to the spectator. His long fair hair falls on his shoulders. A white curtain forms the background.

On lime wood. 42 cm h. by 36 cm w. Half-length. Since 1816 in the Gallery. Jacopo de' Barbari was named as painter of this picture by O. Mündler, then by J. Lermolieff, who first drew attention to its great similarity to the frescos of the Onigo Monument at St. Nicolò in Treviso. However, both the frescos and this picture have been recently declared by Girolamo Biscaro to be youthful works by Lorenzo Lotto. The resemblance in the style of this painting to Lotto's portrait of the Prelate Bernardo dei Rossi in the Museum at Naples, a well authenticated early work by this master, is indisputable. Formerly as «Florentine, End of the XVI. century».

### Venetian School about 1500.

23. **The Shepherds at the Manger.** The Christchild is lying before a grotto. The Madonna worships Him kneeling. Next her St. Joseph. One of the shepherds kneels, the other is drawing near.

On poplar wood. 92 cm h. by 115 cm w. Archduke Leopold Wilhelm Collection. In the inventory of 1659 named as «Giorgione (?)». In Lord Allendale's Collection in London is a picture (from the Fesch Gallery), corresponding in the composition with this one, which Crowe and Cavalcaselle hold for a youthful work by Giorgione. The former collection of James II. also contained a painting similar in size and subject under the same name; it may be identical with this picture.

### Pietro di Cristoforo Vanucci, called Perugino.

Umbrian School. Born at Città della Pieve 1446, died at Fontignano near Perugia 1523. Pupil of Fiorenzo di Lorenzo and Andrea del Verrocchio.

24. **The Baptism of Christ.** Christ stands with folded hands in the river Jordan, near him John who holds his right hand with the vessel over the head of the Saviour. To the left three kneeling figures, to the right in the landscape a wanderer.

On olive wood. 29 cm h. by 22 cm w. Collection Archduke Sigismund Franz at Innsbruck Castle.

25. **St. Jerome.** The saint is kneeling before a crucifix in a fertile landscape. In his right hand he holds the stone; on his left lies the cardinal's hat, on his right the lion.

On olive wood. 30 cm h. by 23 cm w. Collection Archduke Sigismund Franz at Innsbruck castle. Brought to the Gallery from the Ambras Collection in the lower Belvedere in Vienna.

## **Benozzo di Lese di Sandro, called Gozzoli.**

Florentine School. Born at Florence 1420, died at Pisa 1498. Pupil of Fra Angelico.

26. **Madonna and Child.** The Madonna is enthroned; above her an ermine mantle, borne by two hovering angels. The Christchild is lying on her lap. To the left kneels St. Francis presenting a Franciscan monk who has his hands folded; to the right kneels St. Bernard.

On poplar wood. 34 cm h. by 55 cm w. Brought to the Gallery Gsell from the Collection of the Director of the Mint in Vienna, Herr Boehm, and purchased for the Gallery 1872.

## **Pietro di Cristoforo Vanucci, called Perugino.** (See under No. 24.)

27. **Madonna and Child with four Saints.** The Madonna, enthroned in the middle of the picture, is holding the Christchild on her right knee. To her right stand the saints Jerome and Peter, to her left John the Baptist and Paul.

On the pedestal  
of the throne  
the inscription:

• PRESBITER • IOHANNES.  
CHRISTOFORI • DETERRENO  
FIERI • FECIT.  
• MCCCCLXXXX • III

On poplar wood. 186 cm h. by 144 cm w. Since 1796 traceable in the Gallery.

## **Rinaldo Mantovano.**

School of Mantua. Painted in the first half of the XVI. century. Pupil and assistant of Giulio Romano.

28. **The Triumph of Julius Caesar.** The victor is sitting in a car drawn by two white horses. A crowd

of his followers accompany him towards Rome, visible in the background.

On firwood. 42 cm h. by 149 cm w. Collection Archduke Sigismund Franz at Innsbruck Castle. Ascribed by E. v. Engerth to Giulio Romano (?).

### Raffaello Santi da Urbino.

Umbrian and Roman Schools. Born at Urbino the 6<sup>th</sup> April 1483, died at Rome the 6<sup>th</sup> April 1520. Pupil of his father Giovanni Santi and Timoteo Viti; afterwards pupil and assistant of Perugino and Pinturicchio. Also influenced by Fra Bartolommeo and Lionardo da Vinci.

29. **Madonna in a Verdant Landscape.** The Madonna is seated in a bright landscape, holding with both hands the Christchild standing on the ground before her, to whom the Infant John, kneeling, is offering a cross.

With the inscription on the hem at the neck of the Madonna:

X. 99 P. M. D. V. © . 1. K. R. X.

On poplar wood. 113 cm h. by 88 cm w. The date in the inscription is probably 1506. Raphael painted the picture for his friend Taddeo Taddei, whose heirs sold it to the Archduke Ferdinand Karl of Austria. Till 1663 it was in his castle at Innsbruck and was then taken to castle Ambras. In 1773 it was brought to Vienna to be hung up in the Belvedere.

30. **School-Piece.** The Holy Family. To the right kneels the Virgin under palm trees. She holds the Infant Jesus in her arms, inclining him towards John,



who is also kneeling and holding a basket of fruit towards the holy Child. In the middle stands St. Joseph.

On poplar wood. 155 cm h. by 114 cm w. The picture was 1560 in the possession of Carlo Borromeo in Milan and was entrusted on his death 1584 to Ludovico Moneta, who was to sell it for the benefit of the town hospital. Acquired by the wardens of the Church Santa Maria presso San Celso at Milan, it was kept in the sacristy, till it was seen in 1769 by Emperor Joseph II. at whose wish the picture was transferred to the Imperial Gallery 1779. Until recently it passed for an original by Raphael.

**Giulio di Pietro Pippi de' Gianuzzi,**  
**called Giulio Romano.**

Roman School. Born at Rome 1492; died at Mantua November 1<sup>st</sup>, 1546. Pupil of Raphael.

31. St. Margaret. The holy martyr subdues the dragon by the power of faith. She is standing in a cave, dressed in a thin blue robe, holding up the crucifix with her left hand; at her feet the dragon.

On poplar wood. 193 cm h. by 122 cm w. The Anonimo of Morelli describes a St. Margaret by Raphael (1528) in the house of Zuan Antonio Venier at Venice. It is probable that the picture mentioned by him is identical with the one which came from Venice into the possession of Charles I. of England. From England the Archduke Leopold Wilhelm acquired it as a work by Raphael; recently it was discovered to be by his pupil Giulio.

**Pietro di Cristoforo Vanucci, called Perugino.**  
(See under Nr. 24.)

32. Madonna and Child, with two Saints. The Madonna sitting on a stone bench, holds on her knees

with both hands the Christchild, who is giving the benediction. Behind the Madonna stand two holy women.

Inscribed below in the corner:

PETRVS PERVSINVS PINXIT.

On poplar wood. 85 cm h. by 62 cm w. Three-quarter. From the ecclesiastical treasury.

### **Polidoro Caldara, called da Caravaggio (?).**

Roman School. Born at Rome at the beginning of the XVI. century, died at Messina 1541 or 1543. Pupil of Giulio Romano. Finished his studies in Raphael's studio.

33. Cephalus and Procris. To the right sits Procris, with the deadly dart — which never missed its aim and which she had herself presented to her husband — in her breast. Cephalus stands, horror-stricken, with extended arms, before his mortally wounded wife. En grisaille.

On canvas. 127 cm h. by 102 cm w. Archduke Leopold Wilhelm Collection.

### **Fra Bartolommeo della Porta.**

Florentine School. Born at Florence 1475, died there 31<sup>st</sup> Oktober 1517. Pupil of Cosimo Roselli. Studied under the influence of Lionardo; for a time he worked with Mariotto Albertinelli.

34. Madonna and Child. The Virgin holds the Infant pressed to her breast. Her head shows the left side in profile.

On poplar wood. 80 cm h. by 67 cm w. Half-length. Archduke Leopold Wilhelm Collection. According to Lermolieff a studio picture by Fra Bartolommeo. Crowe and Cavalcaselle also hold it for the work of a pupil.

After **Giulio Romano (?)**. (See under No. 31.)

35. The Attributes of the Four Evangelists. The Angel of St. Matthew is sitting on the Lion of St. Mark, on whose head the open Gospel rests, and resting his right hand on the head of St. Luke's Steer. The Eagle of St. John is seen on the left behind the Lion; above the Holy Ghost.

Octagon. On red beechwood. 22 cm h. by 22 cm w. First mentioned in the Inventory of Prague 1718. Formerly attributed to Giulio Romano himself.

### **Giulio Bugiardini.**

Florentine School. Born at Florence 29<sup>th</sup> January 1475; died there 16<sup>th</sup> February 1554. Pupil of Domenico Ghirlandajo, assistant of Michelangelo and Mariotto Albertinelli.

36. The Abduction of Dinah. The sons of Jacob fetch their sister Dinah from the house of Shechem and revenge her abduction on the inhabitants of Salem.

On canvas. 161 cm h. by 185 cm w. Art and Treasure House of Emperor Rudolf II. in Prague. This picture is perhaps, according to Vasari, one begun by Fra Bartolommeo and completed by Bugiardini (confirmed by a letter from G. B. di Paolo Mini 29<sup>th</sup> Sept. 1531 to Bartolommeo Valori [Gaye II, p. 228 et seq.]). In any case, the picture shows Fra Bartolommeo's manner of composition.

### **Umbrian School. XVI. Century.**

37. The Annunciation. A pillar divides the Virgin's sleeping apartment into two halves. To the right the Virgin is sinking on her knees on a footstool; to the left the Angel of the Annunciation, a lily in his left hand.

On canvas. 164 cm h. by 120 cm w. Brought to Vienna from Venice at the beginning of the last century. In E. v. Engerth's Catalogue given under Luca Signorelli's name. According to Berenson by M. Palmezzano.

### Studio of San Marco. (See under No. 34.)

Picture from the period at which Fra Bartolommeo and Mariotto Albertinelli worked together.

38. **Madonna and Child, Surrounded by Saints.** The enthroned Virgin holds on her lap the Christ-child, who is giving the benediction; in his left hand he has a cross. To the right of the Virgin kneels St. Catherine of Siena, behind whom stand St. Magdalen and St. Dominic. To the left kneels St. Catherine (of Alexandria) and behind her stand St. Barbara and St. Peter Martyr.



Inscribed on the foot of the throne:

1510

On canvas. 207 cm h. by 200 cm w. The two rings with the cross are the signs of the studio of San Marco. The picture appears first 1804 in the Gallery and was formerly ascribed to Fra Paolino da Pistoja, who as assistant of Bartolommeo and of Mariotto at the time of their artistic connection, frequently worked on their pictures, so perhaps also on this one. Composition and drawing of the picture probably by Fra Bartolommeo.

### Andrea d'Agnolo, called del Sarto.

Florentine School. Born at Florence 16<sup>th</sup> July 1486, died there 22<sup>nd</sup> January 1531. Pupil of Piero di Cosimo. Studied later under Fra Bartolommeo's and Lionardo's influence.

39. **The Bewailing of Christ.** On a stone slab covered with yellow cloth lies the dead Saviour. The Madonna,

with folded hands, bends over him. On either side of her stands an angel.

Inscribed below to the right:

AND · SĀR · FLŌ · FĀB

On poplar wood. 100 cm h. by 121 cm w. Originally painted for the Servite monastery at Florence, the picture was brought to the Buckingham Gallery and was bought for Ferdinand III. 1648.

### Luca Signorelli.

Umbrian-Tuscan School. Born at Cortona, probably 1441, died there end of 1523. Pupil of Piero della Francesca, founded his style upon the works of Florentine masters.

40. School-Piece. Adoration of the Shepherds. Under the roughly put together roof of a hut, above either side of which an angel floats, lies the Holy Child in a basket. To the right Mary, to the left Joseph kneeling; behind the latter stand two shepherds.

On canvas. 163 cm h. by 163 cm w. Brought to the Gallery from the Depository 1824. According to the opinion of Crowe and Cavalcaselle, may be connected with the painters Bartolommeo della Gatta and Pecori. (See Engerth's Descriptive Catalogue.)

### Fra Bartolommeo della Porta.

(See under No. 34.)

41. The Presentation in the Temple. The aged Simeon receiving from the arms of the Virgin the Christchild, who is giving the benediction. To the



left St. Joseph and two women, one of whom kneels. In the background the picture of Moses with the Table of Commandments.

.1516.

Inscribed on the lowest step in the middle:

ORATE PRO PICTORE

OLIM SACELLI HVIVS

NOVITIO

On poplar wood. 157 cm h. by 159 cm w. The

picture was painted by the master for the Dominican Monastery in Prato 1516. In 1792 it was brought to Vienna from Florence by way of exchange.

### **Andrea d'Agnolo, called del Sarto.**

(See under No. 39.)

42. School Picture. The Young Tobias, led by the Archangel Raphael. Raphael is standing in the centre of the picture between Tobias, whom he holds by the hand, and St. Lawrence, who is looking down at the Donor kneeling in the fore-ground to the left. Above in the clouds appears Christ with the cross.

On poplar wood. 178 cm h. by 153 cm w. By way of exchange from Florence 1792. According to Waagen and O. Mündler a work by D. Puligo, who used a composition by Andrea. The group of the Archangel and the young Tobias only, is to be seen again on a little picture attributed to the School of Andrea, in the Gallery Pitti at Florence.

After **Andrea del Sarto.** (See under No. 39.)

43. The Holy Family. The Virgin is seated on the ground, her left hand on the shoulder of the Christ-

child standing before her. To the right kneels St. Elizabeth holding the Infant John. Behind the Virgin two angels, one of them with a flute.

On poplar wood. 135 cm h. by 97 cm w. By way of exchange from Florence 1792. Copy after the often repeated original in Munich.

### **Agnolo di Cosimo, called Bronzino.**

Florentine School. Born at Monticelli near Florence 1502, died at Florence 23<sup>rd</sup> November 1572. Pupil of Raffaellino Garbo and Jacopo da Pontormo; founded his style upon the works of Michelangelo.

44. Portrait of a Man. An elderly man in black furs sitting in a chair holding a handkerchief in his right hand, in his left a letter.

On poplar wood. 114 cm h. by 90 cm w. Half-length. Since 1816 traceable in the Gallery.

### **Jacopo Carrucci, called Jacopo da Pontormo.**

Florentine School. Born at Pontormo near Empoli 25<sup>th</sup> (26<sup>th</sup>) May 1494; buried at Florence 2<sup>nd</sup> January 1557. Pupil of Mariotto Albertinelli, Piero di Cosimo and since 1512 of Andrea del Sarto.

45. Picture of an Elderly Woman, dressed in black, a yellow kerchief on her head. Turning towards the left.

On poplar wood. 52 cm h. by 42 cm w. Half-length. Since 1824 traceable in the Gallery.

### **Francesco (di Cristofano) Bigi, called Franciabigio.**

Florentine School. Born at Florence 1482, died there 24<sup>th</sup> January 1525. Pupil of Mariotto Albertinelli; then assistant of Andrea del Sarto, under whose influence he continued to study.

46. The Holy Family. On the right the Virgin seated in a landscape, holding the Holy Child. Behind her, to the left, St. Joseph, and in the distance the Infant John.

On poplar wood. 109 cm h. by 87 cm w. Brought to the Archduke Leopold Wilhelm Collection from the Gallery of Charles I. of England. Formerly attributed to Andrea del Sarto. Ascribed to Bugiardini by Lermolieff, O. Mündler and Waagen. According to Crowe and Cavalcaselle «perhaps by Pontormo».

### **Francesco di Marco Raibolini, called Francia.**

Ferrarese-Bolognese School. Born probably at Bologna 1450; died there 5<sup>th</sup> January 1518. He was brought up to the goldsmith's trade. Afterwards pupil of Francesco Cossa, but it was especially from Lorenzo Costa that Francia learnt the art of painting.

47. Madonna and Child. The Madonna is seated on a high throne holding the Christchild standing on her lap. To the right stands St. Catherine with the wheel, the instrument of her martyrdom, to the left St. Francis, a crucifix in his right arm, and in the middle, in the fore-ground, the Infant John, pointing up to Christ with his right hand.

Inscribed on the foot of the throne:

FRANCIA · AVRIFABER BONO 

On poplar wood. 195 cm h. by 153 cm w. Acquired in Italy 1781.

### **Jacopo Carrucci, called Pontormo.**

(See under No. 45.)

48. Portrait of a Woman. An old woman sitting in an armchair, holding a book in her left hand, the fore-

finger between the leaves. A veil covers the head and forehead. In the background the inscription: AN. AET. LXXII.

On poplar wood. 109 cm h. by 82 cm w. Three-quarter. First in Rosa's Catalogue 1804. Formerly attributed to Andrea del Sarto; brought into connection with Pontormo by Crowe and Cavalcaselle.

**Agnolo di Cosimo, called Bronzino.**

(See under No. 44.)

49. The Holy Family. The Virgin, standing between Joseph and Anna, supports with her left hand the Christchild sitting before her, holding a little bird with both hands. In the fore-ground sits the Infant John offering the Christchild an apple.

BRONZINO  
FIORENTINO

Inscribed under the left foot of the Christchild on the stone:

On poplar wood. 124 cm h. by 99 cm w. Half-length. By way of exchange from Florence 1792.

**Jacopo Carrucci, called Pontormo (?).**

(See under No. 45.)

50. Portrait of a Youth. A youth, dressed in black and wearing a black cap, holding with both hands a letter on which is written his age: Ani diciasetti mesi sei e di V. i firēze. (17 years, 6 months and 5 days. In Florence.)

On poplar wood. 72 cm h. by 58 cm w. Half-length. From the Collection of Archduke Ferdinand of Tyrol. F. Wickhoff ascribes the picture to Santo di Titi. Crowe and Cavalcaselle believe it may possibly be a youthful work by Bronzino.

### **Giovannantonio Bazzi, called Sodoma.**

Lombard and Sieneſe Schools. Born at Vercelli 1477, died at Siena 14<sup>th</sup> February 1549. Pupil of Martino Spanzotti at Vercelli. «He ripened into an ariſt during the two years he ſpent at Milan with Lionardo da Vinci» (1498—1500).

51. The Holy Family. The Virgin ſtanding behind a ſtone table, claspings the Holy Child and the Infant John, from whoſe hands Jeſus is taking a reed croſs. To the left St. Joſeph.

On poplar wood. 80 cm h. by 60 cm w. Half-length. Firſt in the Gallery 1824.

### **Andrea d'Agnolo, called del Sarto.**

(See under No. 39.)

52. «School Picture.» Madonna and Child and the Infant John. On the right the Madonna is kneeling on the ground, claspings the Chriſtchild ſeated on her lap. To the left the Infant John, pointing to Jeſus with his right hand.

On poplar wood. 114 cm h. by 88 cm w. Bought from Major Sturione 1780. According to Crowe and Cavalcaſelle either by Pontormo or Roſſo, as much an imitation of Francia Bigio as of Andrea. Formerly aſcribed to Andrea himſelf.

After **Agnolo Bronzino**. (See under No. 45.)

53. Portrait of Franz I., Grandduke of Tuſcany, ſon of Coſimo I. and of Eleonore of Toledo, born 25<sup>th</sup> March 1541; began to reign 21<sup>ſt</sup> April 1574; died 19<sup>th</sup> October 1587. He ſtands, armed, before a red curtain near a table on which his helmet lies, his right hand reſting on it, the left on his ſword, gazing thoughtfully into ſpace.



On canvas. 207 cm h. by 110 cm w. The original of this copy is evidently the portrait of the Grandduke which was one of the pieces in the gallery left by the painter Gritti in Bergamo, as a bequest for the benefit of rickety children, and which is said to have been sold to Germany in the autumn of 1892. The original is at present in the Mayer van den Bergh Collection in Antwerp. This copy was hung in the Belvedere and was known there as the Portrait of Duke Alfonso II. of Ferrara, painted by Dosso Dossi.

### **Lelio Orsi (Lelio da Novellara).**

Lombard School. Born at Reggio 1510 or 1511, died at Novellara 3<sup>rd</sup> May 1587. Studied under the influence of Correggio.

54. Allegory of Gentleness. A young girl pressing a lamb tenderly to her breast with both hands.

On canvas. 78 cm h. by 65 cm w. Half-length. Inventory of Prague 1718.

### **After Correggio. (See under No. 59.)**

55. Madonna and Child and the Infant John. The Madonna holding the Christchild to her breast. He is turning towards the Infant John, who is offering fruit to Him in his apron.

On walnut wood. 60 cm h. by 54 cm w. Three-quarter. According to Rosa a gift of the town Milan to the first consort of Josef II. The original in the National Gallery at Budapest.

56. Madonna and Child. The Madonna seated under palm-trees, holding the sleeping Christchild on her lap. An angel is bending down the branches of the palm-tree.

On canvas. 46 cm h. by 33 cm w. Copy of Correggio's «Zingarella» in Naples. First in the Gallery 1796.

**Francesco Maria Mazzola,  
called il Parmigianino.**

Lombard School. Born at Parma 11<sup>th</sup> January 1504; died at Casalmaggiore 24<sup>th</sup> August 1540. Studied under the influence of Correggio and the great Roman masters.

57. St. Catherine. The saint sits before a palm-tree, her head with its down-cast eyes, turned towards her right shoulder. To the right two angels, who are holding branches towards her.

On canvas. 28 cm h. by 25 cm w. From the Gallery of Charles I. of England.

58. Portrait of Himself seen in a convex looking-glass (consequently painted on a spherical section). Francesco as a youth; the almost girl-like face turned full on the spectator. He wears a furred garment.

On poplar wood. Circular; 24 cm diameter. Half-length. Parmigianino presented this picture to Pope Clement VII., who gave it to the poet Pietro Aretino. It was taken by him from Arezzo to Venice in 1527, where it came into the possession of Valerio Vincentino and after his death 1546 into that of his son Elio, who sold it through Andrea Palladio to Alessandro Vittoria 1560; after the death of the latter, it was left as a bequest to Emperor Rudolf II., who placed it in his Art and Treasure House; from thence it was brought to Vienna.

**Antonio Allegri, called Correggio.**

Lombard School. Born at Correggio about 1494; died there 5<sup>th</sup> March 1554. First (probably) pupil of Antonio Bartolotti in his native town, perhaps also of Francesco Bianchi at Modena, then principally influenced by the study of the Ferrarese painters, particularly of Lorenzo Costa.

59. **The Rape of Ganymede.** Jupiter's eagle hovering in the clear air with the boy Ganymede. The eagle has his claws fastened in the cloth about Ganymede's body. In the fore-ground the dog, barking after his master.

On canvas. 163 cm h. by 71 cm w. This picture (as also No. 64) was in the possession of Philip the Second's Secretary of State, Antonio Perez, who fallen in disfavour, (1579) fled to France. He wished to sell his valuable gallery, but his property was confiscated. After the death of Philip II. the «Ganymede» was purchased in Madrid for Rudolf II. by his ambassador, who also bought Correggio's «Io» in Milan (from the same collection) which had in the meantime been acquired by the sculptor Pompeo Leoni. Both pictures were brought to Prague, taken 1631 to Vienna and remained in the Imperial Treasure House, from whence they were later transferred to the Belvedere. H. v. Tschudi first noticed the great resemblance of the figure of Ganymede to one of the angels on the frescos of the Cathedral at Parma. However, we are not of the opinion of this connoisseur and of C. Ricci, but believe, with J. Meyer, Ad. Venturi and G. Gronau in the genuineness of this picture.

### **Antonio Allegri, called Correggio (?).**

(See under No. 59.)

60. **Christ bearing the Cross.** Christ in a red robe, his head with its crown of thorns turned towards his right shoulder, bearing the cross.

On poplar wood. 63 cm h. by 54 cm w. Half-length. Bought from the Collection of Count Althann 1785. Crowe and Cavalcaselle dispute the genuineness of this picture, and consider it an imitation by an unknown painter. (See Engerth.) Berenson catalogues it, probably correctly, as a work by Cariani, from whose brush a half-length figure of Christ bearing the Cross is mentioned by the Anonimo of Morelli.

**Francesco Maria Mazzola, called Parmigianino.**  
(See under No. 57.)

- 61.** Portrait of a Man. A man dressed in black, holding in his right hand his black barrette. In the background the statue of an Amazon.

On poplar wood. 98 cm h. by 67 cm w. Half-length. First brought to the Gallery in 1804, to Paris 1809, again to Vienna in 1815. The Amazon statue is, according to Dr. F. Loehr, identical with the Amazon Patrizi in Rome (Matz und Duhn, *Antike Bildwerke in Rom I*, 948), «which was, during the first half of the XVI. century, in the possession of the family Santa Croce. Consequently the picture is probably the portrait of the owner of the — at that time — highly esteemed antique, a Roman noble of the race of Santa Croce. It may have originated during the time of Parmigianino's stay in Rome (1523—1527)».

- 62.** The Bow Carver. Cupid, seen from the back, his left foot on some books which are lying on the ground, carving a bow out of a branch, his fair curly head turned over his left shoulder towards the spectator. In the background Cupid teasing Psyche.

On lime wood. 135 cm h. by 56 cm w. According to Vasari painted by Parmigianino for the Cavaliere Baiardo in Parma. In 1585 the picture came into the possession of the Secretary of State, Antonio Perez in Madrid, and was later acquired for Emperor Rudolf II; in 1631 it was brought, from Prague to Vienna by the Imperial Treasurer Miseron, and kept in the Treasure House till it was transferred to the Gallery at the time of its arrangement in the Belvedere, in the reign of Joseph II. At that time held for a work by Correggio.

**Antonio Allegri, called Correggio (?).**  
(See under No. 59.)

- 63.** St. Sebastian. A youth with clustering curling hair, which barely leaves the middle of his forehead free,

holding an arrow in his right hand. His eyes are turned full on the spectator.

On poplar wood. 48 cm h. by 42 cm w. Half-length. In the inventory of the pictures (1663) which were brought from the residence of the Archduke Sigismund in Innsbruck to Ambras, mentioned as an Andrea del Sarto. Later on ascribed to Schidone, Krafft first attributed it to Correggio. Mündler and Waagen name the pupil of Correggio, Bernardino Gatti, as originator. By Berenson ascribed to Giovanni Cariani, but Gustav Ludwig identifies it with a picture by Giorgione mentioned by the Anonimo Morelliano, a supposition which agrees with the manner of the painting. According to F. Wickhoff it is not a picture of St. Sebastian but of Apollo.

### **Antonio Allegri, called Correggio.**

(See under No. 59.)

64. Jupiter and Io. Io sits, seen from the back, on a moss-grown stone, her head bent back, to receive the kiss of the god, who, excepting his head and his hand, is hidden in a dark cloud. To the right in the fore-ground a vase with an aloe and the head of a stag, drinking.

On canvas. 163 cm h. by 74 cm w. The same provenience as No. 59.

### **Francesco Maria Mazzola,**

called **Parmigianino (?)** (See under No. 57).

65. Picture of a Young Woman. She is dressed in rose-red and wears a sort of turban. Three-quarter face, the left side turned to the spectator.

On poplar wood. 50 cm h. by 47 cm w. Half-length. Archduke Leopold Wilhelm Collection. Ascribed by E. v. Engerth to Barbatello. F. Wickhoff pronounced it to be a work by P.



66. Picture of a Man. A youth, dressed in black, with a flat black barrette, reading thoughtfully in a book.

On poplar wood. 76 cm h. by 52 cm w. Half-length. In 1723 brought from Prague to Vienna as a work of Correggio.

67. Portrait of Malatesta Baglione (?). A distinguished looking man with beard turning grey, dressed in a furred garment and wearing a black barrette. He is standing with his face to the spectator, his hands clasped together before him. The background is a long stone corridor.

On poplar wood. 124 cm h. by 98 cm w. Three-quarter. Cat. Mechel, 1783.

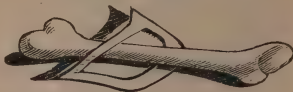
### Cabinet I. (Side light.)

#### **Dosso Dossi. Giovanni di Niccolò Lutero.**

Ferrarese School. Born about 1479 in the province of Mantua, died at Ferrara (before 26<sup>th</sup> July) 1542. Pupil of Lorenzo Costa. Influenced by the Venetian and Roman Schools.

68. St. Jerome. The saint is sitting before his cave holding a crucifix in his left hand. Behind him to the left the lion.

Below to the right the monogram formed by the letter D and a bone (osso):



On canvas. 51 cm h. by 75 cm w. Archduke Leopold Wilhelm Collection.

#### **Ambrogio de Predis.**

Lombard School. At first probably pupil of his father(?), the miniature painter Christoforo de Predis; later influenced by the school of Vinc. Foppa, then by Lionardo da Vinci.

69. Portrait of Emperor Maximilian I., showing the left profile. He is wearing a black cap and over a black cape, the chain of the Order of the Golden Fleece.

Inscribed:

On oak wood. 44 cm h. by 30.5 cm w. Half-length. From the Ambras Collection. The signature which was formerly supposed to be Ambrogio Borgognone's, was first correctly deciphered by J. Lermolieff.

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After **Ambrogio de Predis**. (See under No. 69.)

70. Portrait of Bianca Maria Sforza, second consort of Emperor Maximilian I. In profile, with a long plait and rich hair-ornament, a string of pearls round her neck; the bodice greenish blue, the yellow sleeves fastened with black ribbons.

On fir wood. 49 cm h. by 38 cm w. Half-length. Copy of an original by Ambrogio de Predis, by whom several repetitions with slightly different details are known. Good specimens formerly at Friedrich Lippman's in Berlin (in 1904 sold to England), at M<sup>me</sup> André's and at Marchesa Arconati Visconti's in Paris. This picture and the repetitions or copies at Salting's in London and at Christ Church Oxford are not so good. Provenience as Nr. 69.

### **Benvenuto Tisi, called Garofalo.**

Ferrarese School. Born at Ferrara (?) 1481; died there 6<sup>th</sup> September 1559. Pupil of Domenico Panetti at Ferrara, Boccaccio Boccaccino at Cremona and Lorenzo Costa at Bologna. Then influenced by Raphael and the brothers Dossi.

71. School-piece. St. Roch. A landscape. The saint, clad in green, a pilgrim staff in his left hand, is lifting the garment from the plague-sore on his right leg.

On canvas. 95 cm h. by 52 cm w. Cat. Rosa, 1804.

### After **Andrea Mantegna.**

Paduan School. Born at Vicenza 1431; died at Mantua 13<sup>th</sup> September 1506. Pupil of Francesco Squarcione. Influenced by the study of the antique and the works of Donatello.

- 72—80. The Triumph of Caesar. The festive procession moves from the right to the left. At the head march trumpeters blowing the tuba and soldiers carrying cohort-tokens and traverse friezes on long poles, painted with war-scenes (72); statues of gods are carried (73); on a waggon drawn by oxen the arms gained as booty (74); the sacrificial animals (75); elephants, booty (76—77); the captives (78); then come musicians and buffoons (79); lastly Caesar (80).

Paper on canvas. 38 cm h. by 38 cm w. From the Archduke Leopold Wilhelm Collection.

The pictures here are not from Mantegna's own hand. The originals, great pictures in lime-water colour on paper which is drawn over canvas, once served as the decoration of a hall in the palace St. Sebastiano at Mantua and are at present in Hampton Court Castle near London. The last picture (No. 80), which was missing at the arranging of the cycle by Rosa, was recently dedicated to the Gallery by the manufacturer of lace to the imperial and royal courts Franz Thill, who acquired it in art dealing.

### **Andrea Mantegna.** (See under No. 72—80.)

81. St. Sebastian, bound to one of the pillars of a ruined Roman triumphal arch. On either side landscape.

Inscribed on the pillar on the left:

On poplar wood. 68 cm h. by 31 cm w. Archduke Leopold Wilhelm Collection.

### Andrea Solario.

Lombard School. Born at Milan (?) about 1460; died after 1515. His real teacher is unknown; principally influenced by Lionardo da Vinci.

82. Christ bearing the Cross. The Saviour, the crown of thorns on his head, the cord round his neck, is bearing the cross on his left shoulder.

On poplar wood. 57 cm h. by 56 cm w. Half-length. Cat. Mechel 1783 as Lionardo.

### Cesare da Sesto (?).

Lombard School. Born probably about 1480 at Sesto Calende on Lago maggiore; died after 1520. Studied in his earlier years at Florence under the influence of Lorenzo di Credi, M. Albertinelli, and at Siena of Pintoricchio; later (1507—1512?) in Milan under Lionardo, whose imitator he became. He also took Raphael as an ideal.

83. Picture of a Youth with long dark hair and a broadbrimmed hat.

On poplar wood. 50 cm h. by 48 cm w. Half-length. Archduke Leopold Wilhelm Collection. The designation, which proceeds from Mechel, is uncertain.

### Milanese. XV. Century.

84. Madonna with the Lily. The madonna is seated on a stone throne under an archway. She holds with her left hand the Christchild standing on her knee, in her right a lily. At either side of the throne

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stand two adoring angels. In the fore-ground to the left a carnation.

On olive wood. 95 cm h. by 69 cm w. In 1636 the picture was at Constantinople in a little Catholic church «To Our Dear Lady». On the 7<sup>th</sup> August of that year the church was destroyed by the Turks, the picture was rescued by the Imperial Resident Minister, Johann Rudolf Schmidt, and brought to Vienna 1643. F. Wickhoff attributes the picture to an imitator of A. Borgognone. In the Catalogue of E. v. Engerth as Garofalo.

### **Lorenzo Costa (?).**

Schools of Ferrara and Bologna. Born at Ferrara 1460; died at Mantua 5<sup>th</sup> March 1536. Pupil of Cosimo Tura and Francesco Cossa. Worked for a time with Francia, with mutual influence.

85. Picture of a Woman. A woman of mature age, wearing a low-necked red dress and a close white cap. The left side of face to the spectator.

On lime wood. 45 cm h. by 35 cm w. Half-length. Provenience uncertain. Traceable in the Imperial Gallery since the beginning of the XIX. century. At one time ascribed to Raphael by O. Mündler.

### **Bernardino Luini.**

Lombard School. Probably born at Luino on the Lago maggiore between 1475 and 1480; still living in 1533. He indicates in his earlier years the School of Ambrogio Borgognone and to a great extent the influence of Bramantino; later he became an imitator of Lionardo.

86. The Daughter of Herodias. The young girl is holding a silver dish, on which the head of John the Baptist lies. To the left is seen the head of the executioner.



On poplar wood. 55 cm h. by 42 cm w. Half-length. Archduke Leopold Wilhelm Collection, there given as Lionardo da Vinci.


87. St. Jerome. The saint is kneeling, holding with his left hand the book, with his right the stone. To the left a crucifix and a skull with a cardinal's hat, to the right, view of a landscape.

On poplar wood. 88 cm h. by 67 cm w. The picture, originally in the possession of the family Crivelli in Milan, was bought in 1846 for 2200 Gulden from the merchant Pensa in Milan, who had acquired it a year previously from the family Crivelli.

### Lodovico Mazzolino.

Schools of Ferrara and Bologna. Born at Ferrara about 1480; died there 1528. According to Lermolieff more probably pupil of Domenico Panetti or Ercole Roberti, than of Lorenzo Costa, as generally given.

88. The Circumcision. The scene is laid in a hall of the temple at Jerusalem, in which servants of the temple and people are pressing round the priests, who are performing the ceremony of the circumcision on the Christchild. Behind the priests Mary and Joseph.

Inscribed below on the step: 

On poplar wood. 79 cm h. by 57 cm w. Cat. Mechel, 1783.

### Boccaccio Boccaccino.

School of Cremona. Born at Cremona 1460; died there about 1518 (?). May have passed some years studying in Ferrara and Venice, where he learned his best from the School of Bellini, from Alvise Vivarini, and finally from Giorgione.

89. **Madonna and Child.** The Madonna is seated on a throne, offering the Christchild cherries. En face, the eyes resting on the spectator.

On poplar wood. 116 cm h. by 64 cm w. Archduke Leopold Wilhelm Collection. F. Wickhoff attributes the picture to Boccaccino. Formerly known as Giovanni Bellini (School-piece).

### **Marco Zoppo (?).**

Schools of Padua and Bologna. Born at Bologna. Painted 1471—1498. Pupil of Francesco Squarcione at Padua.

90. **The Dead Christ**, whose head, crowned with thorns, is inclined forwards, supported by two mourning angels. To the right the open grave, in the distance the three women.

On poplar wood. 52 cm h. by 87 cm w. Three-quarter. From the Collection of the Bavarian Hofrat Adamovich purchased in Vienna 1857. Fr. Harck and A. Venturi name (probably rightly), Cosimo Tura as the painter of this picture.

### **Cesare da Sesto.** (See under No. 83.)

91. **The Daughter of Herodias**, standing near a marble table, pointing with her right hand to an agate vessel, on which the executioner, standing behind the table to her right, is placing the head of John the Baptist.

On poplar wood. 135 cm h. by 79 cm w. From the Collection of the Duke of Orleans. It was held for an original by Lionardo till the thirties of the last century.

### **Tommaso da Modena (da Mutina).**

Venetian School (Treviso). Born at Treviso. Painted 1352—1385.

92. **Madonna and Child between two Saints.** This altarpiece, as well as Nos. 1392—1394 were brought

from the castle Karlstein to Vienna 1780, but were taken back 1901 by imperial order, reserving the rights of possession for the Imperial Gallery.\*)

## Florentine (?).

### Commencement of the XV. Century.

- 92 a.** The Stoning of St. Stephan. The saint kneeling towards the right in prayer, while four men standing behind him are in the act of stoning him. To the left two men watching the scene.

On wood. 16 cm h. by 26.5 cm w. Presented by Karl and Rosalie Goldschmidt 1903. Formerly ascribed to Gentile da Fabriano.

## Giorgio Vasari.

Florentine and Roman Schools. Born at Arezzo 30<sup>th</sup> July 1511; died at Florence 27<sup>th</sup> June 1574. Pupil of Michelangelo and Andrea del Sarto; after influenced by the study of Raphael.

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\*) On account of the importance of this picture in the history of art we give below the description taken from the former edition of this guide:

**Triptychon.** Altarpiece with gold ground. In the middle the Madonna with the Christchild; to her right St. Wenzel, on his head the doge's barette with banner and shield, on which is the Eagle (old Bohemian coat of arms); on her left St. Palmatius in a white cloak.

Inscribed	QVIS OPVS HOC FINXIT.
below in the	THOMAS DE MVTINA PINXIT.
middle:	QVALF VIDES LECTOR, BARISINI FILIVS AUTOR.

The figures painted on beechwood; the gold ornaments laid on over limewood; 79 cm h., centre picture 54 cm w., side pictures 44 cm w. each. Three-quarter-length.

93. The Holy Family. The Virgin presses the Infant Jesus to her breast, turning her head towards her left shoulder. To the right John and Anna, to the left Joseph.

On poplar wood. 82 cm h. by 60 cm w. Three-quarter. In 1792 brought, by way of exchange, from Florence to Vienna; in 1809 to Paris, 1815 back again to Vienna.

### **Agnolo di Cosimo, called Bronzino.**

(See under No. 44.)

94. Portrait of the Duchess Eleanor of Florence, the consort of Cosimo I. of Tuscany, daughter of Don Pedro de Toledo, viceroy of Naples. Facing the spectator. She holds a handkerchief in her right hand.

On poplar wood. 109 cm h. by 32 cm w. Half-length. Treasures of Art of Karl VI.

### **After Michelangelo Buonarroti.**

Florentine and Roman Schools. Born at Caprese in Tuscany 6<sup>th</sup> March 1475; died at Rome 19<sup>th</sup> February 1564. Pupil of Domenico Ghirlandajo.

95. The Rape of Ganymede. Jupiter's eagle is carrying the naked Ganymede through the air. Below, in the fore-ground, his dog barking after him.

On poplar wood. 96 cm h. by 75 cm w. Archduke Leopold Wilhelm Collection.

### **Francesco Morandini.**

Florentine School. Born at Poppi (Florentine) 1544; died at Florence (?) 1610. Pupil of Vasari.

96. The Death of St. Peter Martyr. The martyr, in the dress of the Dominican monks, is kneeling, woun-

ded, writing with his blood the word «credo» on the ground. One of the robbers is about to strike him anew, the other has drawn his dagger against the fleeing companion of the saint.

On poplar wood. 235 cm h. by 161 cm w. Since 1804 in the Gallery.

### **Agnolo di Cosimo, called Bronzino.**

(See under No. 44.)

97. Portrait of Cosimo I., Grandduke of Tuscany. Son of the great warrior Giovanni de Medici and Maria, daughter of G. Salviati, born 11<sup>th</sup> June 1519, proclaimed Duke by the Senate and confirmed as such by the Emperor 9<sup>th</sup> June 1537. He added to the state by the conquest of Siena 1555, surrounded himself with artists and scholars, founded the Academy at Florence, collected treasures of art and wrote a work entitled «Viaggio per l'alta Italia». In the year 1569 he was created Grandduke by Pope Pius V, who crowned him at Rome 1570. Emperor Maximilian II. later sanctioned the title. Died 21<sup>st</sup> April 1574.

On canvas. 43 cm h. by 35 cm w. Half-length. By way of exchange from Florence 1792.

### **Francesco Rossi, called de' Salviati.**

Florentine School. Born at Florence 1510; died at Rome 11<sup>th</sup> November 1563. Friend and imitator of Vasari.

98. The Resurrection. The Saviour is floating up to Heaven; a banner is in his left hand. At the side of the tomb sits an angel, his head turned towards the three approaching women. In the fore-ground the watchers.

On poplar wood. 60 cm h. by 84 cm w. From Florence by way of exchange 1792.

After **Michelangelo Buonarroti.**

(See under No. 95.)

99. Christ on the Mount of Olives. Christ is kneeling in prayer, in the fore-ground to the left. To the right, Christ repeated as he wakes the disciples.

On poplar wood. 47 cm h. by 77 w. Treasures of Art of Karl VI.

**Giorgio Vasari (?)**. (See unter No. 93.)

100. Christ driving the Money-Changers out of the Temple. In the middle Christ hastening down the steps with lashing scourge. The fore-ground is filled with the group of fleeing money-changers.

On poplar wood. 48 cm h. by 34 cm w. Treasures of Art of Karl VI. Sketch, to a great extent under-painted with grey. Master uncertain.

After **Michelangelo Buonarroti.**

(See under No. 95.)

101. The Dream. A naked youth sitting on a stone chest filled with masks, with both hands resting on a globe of the world lying besides him. An angel with a trumpet is floating down to him. Round about groups, personating the seven mortal sins.

On stone. 59 cm h. by 47 cm w. Archduke Leopold Wilhelm Collection. In the Uffizi at Florence is a picture with the same subject painted by Bronzino.



- 102.** Fortuna. The bright-winged Fortuna passing through the clouds seated on her wheel. With her right hand she strews crown, sceptre and laurels, with the left thorns.

On poplar wood. 75 cm h. by 58 cm w. Archduke Leopold Wilhelm Collection.

### After **Federigo Baroccio.**

Roman School. Born at Urbino 1528; died there 30<sup>th</sup> September 1612. Imitator of Correggio.

- 103.** The Nativity. The Virgin is kneeling before the sleeping child. In the background St. Joseph is opening the door to the shepherds.

On copper. 52 cm h. by 34 cm w. Treasures of Art of Karl VI.

- 104.** The Visitation. Elizabeth is receiving the Virgin on the steps in front of the house. From the interior comes Zacharias. In the fore-ground to the left St. Joseph, to the right a maid.

On copper. 43 cm h. by 30 cm w. Treasures of Art of Karl VI.

### **Federigo Baroccio.** (See under No. 103.)

- 105.** Portrait of an Ecclesiastic, dressed in black, turning over the leaves of a book, as he sits at a table covered with a red cloth. Facing the spectator.

On canvas. 118 cm h. by 98 cm w. Three-quarter. Brought to Vienna by way of exchange from the Gallery in the Uffizi at Florence 1792.

### **Francesco Vanni.**

School of Siena. Born at Siena 1563 or 1565; died there 26<sup>th</sup> October 1610 or 1609. Pupil of his step-father Arcangelo Salimbeni.

106. School-piece. Madonna and Child with the Infant John. The Madonna is seated, on her lap the Christchild, who is holding up a bird with his right hand. Behind the Madonna the Infant John.

On walnut wood. 54 cm h. by 46 cm w. Three-quarter. Cat. Mechel, 1783.

### **Niccolò dell' Abbate.**

Lombard School. Born at Modena about 1512; died at Fontainebleau 1571. Studied under the influence of Correggio and Giulio Romano. Worked together with Primaticcio at Fontainebleau.

107. Virgin and Child. The Virgin enthroned holding the Christchild on her lap. To her left stands St. George, subduing the dragon, to her right St. Geminianus, behind whom a boy stands holding the model of a town with the church built by the bishop.

On canvas. 162 cm h. by 114 cm w. In the inventory of the Gallery from 1824.

### **After Piero di Cosimo.**

Florentine School. Born at Florence 1462; died there 1521. Pupil and assistant of Cosimo Roselli.

108. Perseus and Andromeda. The picture shows the different scenes of the myth: Andromeda chained to the rock; her father supplicating for her deliverance; Perseus, flying down to rescue her; and as he is about to kill the dragon. The fore-ground is filled by figures who are expressing their sorrow and their joy at what is happening.

On poplar wood. 71 cm h. by 122 cm w. Bought from the Collection of the Cardinal Prince Albani in Rome 1801. The original is in the Collection of the Uffizi at Florence.

### Sofonisba Anguisciola.

Lombard School. Born at Cremona about 1540; died at Genua 1626. Pupil of Bernardino Campi and Bernardino Gatti, called il Sojaro.

109. Her Own Portrait. En face, her blue eyes resting on the spectator, her fair hair plainly brushed back.

Inscribed in the book:

On poplar wood. 20 cm h. by 13 cm w. Half-length. Brought to the Gallery from the Imperial Treasure House 1780. According to A. Venturi formerly in the Art Cabinet of Rudolf II.

*Sofonisba  
Anguisciola  
virgo  
Seipsum  
fecit  
1554*

### Federigo Zuccherò or Zuccaro.

Roman School. Born at St. Angelo in Vado near Urbino at the end of the first half of the XVI. century; died at Ancona about 1609. Pupil of his father Ottavio and his brother Taddeo.

110. Madonna and Child with the Infant John. The Madonna is offering a rose to the Christchild sitting on her lap. On the left, at a stone table, the Infant John asleep.

On oakwood. 28 cm h. by 35 cm w. Three-quarter length. Art Treasures of Karl VI.

### Agnolo di Cosimo, called Bronzino.

(See under No. 44.)

111. Portrait of Cosimo I., Grand Duke of Tuscany. Cosimo of Medici. In black silk; the left side of his face in three-quarter profile. Cf. No. 97.

On tin, oval. 18 cm h. by 14 cm w. Half-length. Coll. Archduke Ferdinand of Tyrol.

### Giuseppe Cesari, called *il Cavaliere d'Arpino*.

Roman School. Born at Rome soon after 1560; died there 3<sup>rd</sup> July 1640. Pupil of his father and C. Roncalli; then influenced by Giacomo Bocca and the study of Michelangelo.

- 112.** *Andromeda*. The daughter of King Cepheus, chained to a rock on the shore, is threatened by the dragon. In the air Perseus, hastening to her rescue.

Inscribed below  
in the right corner  
of the picture:

*Giuseppe Arpinas. 1602*

On slate. 52 cm h. by 38 cm w. Art Cabinet in Vienna 1619. 1783 Catalogue Mechel, in 1809 at Paris and in 1815 brought again to Vienna.

- 113.** *The Battle of the Giants*. The giants are storming Olympus in the struggle against Jupiter.

On olive wood. 62 cm h. by 44 cm w. From Castle Ambras.

### Francesco Vanni. (See under No. 106.)

- 114.** *Christ before the Scourging*. To the left the Saviour standing while his hands are being bound behind his back by a soldier. Before him Mary, fainting, supported by Magdalene and John.

On canvas. 160 cm h. by 113 cm w. First mentioned in Rosa's Catalogue 1804.

### Domenico Feti.

Roman School. Born at Rome probably 1589; died at Venice about 1624. Pupil of Ludovico Cardi, called Cigoli; especially successor to the Venetians and to Michelangelo da Caravaggio. Painted at the Ducal Court at Mantua.

115. The Triumph of Galatea. Galatea passes over the sea in a chariot drawn by dolphins; tritons, nymphs and amorettes accompany her. To the right on a rock Polyphemus.

On poplar wood. 41 cm h. by 97 cm w. Archduke Leopold Wilhelm Coll.

116. A Market Place. Under a high dark archway stands a jeweller behind a table; buyers and curious people stand around him. In the foreground to the right sits a woman selling poultry; to the left a man pushing a wheel-barrow.

On poplar wood. 61 cm h. by 44 cm w. Archduke Leopold Wilhelm Coll.

117. St. Peter Sleeping. St. Peter is sitting in the open air near a stone parapet; he is asleep with his head sunk backwards and resting in his right hand.

On poplar wood. 66 cm h. by 52 cm w. From the Collection of the Duke of Mantua. 1625 (?) passed into the possession of Charles I. of England who gave it to the Duchess of Buckingham in exchange for a picture of Leda by Paul Veronese. After the public sale of the Buckingham Gallery the picture was brought to Vienna, later on from there to Prague, from whence Krafft obtained it for the Gallery 23<sup>rd</sup> October 1838.

118. Moses before the Burning Bush. Moses is seated and removing his sandals. To the right before him the burning bush, to the left, in the corner of the picture, the ram.

On canvas. 160 cm h. by 114 cm w. Archduke Leopold Wilhelm Coll.

119. The Flight into Egypt. The Virgin, the sleeping Child in her left arm, is riding on an ass which

St. Joseph is leading over a bridge. Before them the bodies of two children are lying on the ground. The landscape in the background shows episodes of the Murder of the Innocents.

On poplar wood. 63 cm h. by 82 cm w. Archduke Leopold Wilhelm Coll.

- 120.** The Dead Leander. The body of Leander carried by three Nereids, accompanied by two dolphins. To the right the priestess Hero throwing herself from the tower of the temple of Aphrodite into the sea.

On poplar wood. 42 cm h. by 96 cm w. Archduke Leopold Wilhelm Coll. In 1809 the picture was taken to Paris, in 1815 returned to Vienna.

- 121.** Jacob's Dream. The sleeping Jacob sees in a dream the heavenly ladder. To the right in the foreground his dog.

On poplar wood. 61 cm h. by 45 cm w. Bought from the Collection of the Duke of Buckingham 1648. A copy of this picture is in the Museo Nazionale at Rome (under the name of Abr. van Diepenbeck).

- 122.** Artemisia. To the right sits Queen Artemisia, holding with her right hand a gold vessel standing on a stone table. To the left people occupied with the erection of the Mausoleum, the Monument of her Consort.

On poplar wood. 70 cm h. by 51 cm w. First in the Inventory of Prague 1718. A repetition of this picture is in the Uffizi at Florence.

- 123.** The Marriage of St. Catherine. The Madonna enthroned, holding on her lap the Christchild who is giving the kneeling Catherine the ring. To the right behind the throne stands St. Peter Martyr. In the foreground, opposite the Madonna, St. Dominic.



On canvas. 208 cm h. by 140 cm w. Archduke Leopold Wilhelm Coll. Taken to Paris 1809, returned to Vienna 1815.

124. St. Margaret. The Saint vanquishing the devil, who has appeared to her in prison. The prisoner is illuminated by celestial light.

On poplar wood. 55 cm h. by 38 cm w. Archduke Leopold Wilhelm Coll. Taken to Paris 1809, returned to Vienna 1815. A repetition of this picture is in the Barberini Gallery at Rome (under the name of Cristofano Allori).

### Giovanni Paolo Pannini.

Roman School. Born at Piacenza 1695, died at Rome 21<sup>st</sup> October 1768. Pupil of Andrea Lucatelli and Benedetto Luti.

125. Roman Ruins. To the left, before the ruins of a temple, the horse-breakers of Montecavallo. In the background the Colosseum.

On canvas. 60 cm h. by 74 cm w. Formerly in the Ambras Collection in the Lower Belvedere.

126. Roman Ruins. To the right the triumphal arch of Emperor Constantine; in the background the ruins of a palace.

On canvas. 60 cm h. by 74 cm w. Formerly in the Ambras Coll. in the Lower Belvedere.

127. Ruins of a Roman Circular Temple. In the foreground to the left an antique relief; to the right a view of the landscape.

On canvas. 75 cm h. by 60 cm w. Formerly in the Ambras Coll. in the Lower Belvedere.

128. Antique Ruins of a Temple. In the background a bridge and an obelisk.

On canvas. 74 cm h. by 61 cm w. Formerly in the Ambras Coll. in the Lower Belvedere.

### Filippo Lauri.

Roman School. Born at Rome 1623; died there 1694. Pupil of Andrea Sacchi and imitator of Fr. Albani.

129. *The Repose on the Flight into Egypt.* The holy Family has crossed a river in a boat, and is now making preparations for resting. An angel welcomes the Virgin.

On canvas. 100 cm h. by 140 cm w. 1824 brought to the Gallery from the depository.

### Francesco Zuccherelli.

Roman and Venetian Schools. Born at Pitigliano 1702; died at Florence 1788. Studied under Morandi and Pietro Nelli.

130. *Landscape with Fishermen.* In the foreground to the left a group of high trees. In the middle fishermen with their nets by the water.

On canvas. 114 cm h. by 158 cm w. 1824 taken from the Depository of the Gallery.

131. *Landscape with Flocks and Herds.* A river winds through the landscape. In the foreground at either side high trees. Shepherds driving their flocks; a woman on a white horse, which is being led by a man.

On canvas. 114 cm h. by 158 cm w. 1824 taken from the depository of the Gallery.

### Giacinto Brandi.

Roman School. Born at Poli near Rome 1623; died at Rome 1691. According to others born at Gaëta 1633; died at Rome 1701. Pupil of Lanfranco.

- 132.** The Hermits with the Raven. Paul und Anthony stretching their hands out for the bread which the raven is bringing in its beak.

On canvas. 98 cm h. by 125 cm w. Half-length. First in Roşa's Catalogue 1804.

## Room II. (Top light.)

### **Giacomo Palma the Elder, called Palma Vecchio.**

Venetian School. Born at Serinalta near Bergamo about 1480; died at Venice July 30<sup>th</sup> 1528. Pupil of Giovanni Bellini.

- 133.** Picture of a Young Woman. Her fair hair is plaited; on the left side two violets are fastened. The dress is blue, the bodice bound with ribbons; the right hand holds a black feather fan.

On poplar wood. 64 cm h. by 51 cm w. Half-length. Coll. Archduke Leopold Wilhelm.

- 134.** John the Baptist. St. John, clothed in the skins of animals and a green cloak, is pointing at the reed cross held in his left hand, with his right. At his feet the lamb.

On poplar wood. 112 cm h. by 59 cm w. Archduke Leopold Wilhelm Coll. Crowe and Cavalcaselle are against the acceptance of Palma, but Lermolieff maintains the picture to be his. According to him this John the Baptist belongs to the Triptych mentioned, in the inventory taken after Palma's death, as «paletta in tre pezi del taja piera de San Zuane Evangelista, zoè suso, un pezo ghe se san Zuan Baptista, et un altro San Roccho e un altro Sebastian fenidi». Perhaps the two latter pictures are identical with Nos. 135 and 144.

- 135.** School Picture. St. Roch. A landscape. The saint stands, holding his pilgrim's staff in his left hand,

pointing with his right to the plague sore on his partly bared thigh. His hat lies on the ground.

On poplar wood. 82 cm h. by 36 cm w. Archduke Leopold Wilhelm Coll.

136. Lucretia. Lucretia is looking upwards with the dagger in her hand; behind her right shoulder the head of a man is visible in the gloom.

On poplar wood. 84 cm h. by 68 cm w. Half-length. From the Gallery of Charles I. of England, at the public sale of which Archduke Leopold Wilhelm bought the picture for his collection. It was formerly known as Titian's work. According to F. Wickhoff a Flemish copy after the original of the master in the Borghese Gallery. But Lermolieff holds the picture for a genuine work by Palma.

137. Portrait of a Young Girl, with flowing fair hair. The low-necked dress is blue, the sleeves yellow. On her breast a violet. Supposed to be the portrait of Violante, the master's daughter.

On poplar wood. 65 cm h. by 51 cm w. Half-length. Archduke Leopold Wilhelm Coll.

138. Picture of a Young Woman. Seen from the back, in a yellow dress. She is turning her head over her left shoulder towards the spectator. The background is a semi-circular niche in a wall.

On poplar wood. 49 cm h. by 42 cm w. Half-length. Art Treasures of Karl VI.

139. The Visitation. Mary and Elizabeth are embracing each other; to the right Zacharias coming out of the house; to the left Joseph. Background, landscape with buildings.

On canvas. 193 cm h. by 373 cm w. Archduke Leopold Wilhelm Coll.

- 140.** Madonna and Child, adored by Saints. The Madonna is sitting under a tree with the Christchild. To the right kneels John the Baptist, next him a saint (perhaps Barbara), to the left St. Catherine and St. Celestine.

On poplar wood. 133 cm h. by 200 cm w. Archduke Leopold Wilhelm Coll.

- 141.** Picture of a Young Woman; with reddish fair hair. Her green robe, parting, allows the white chemise to be seen. She is opening a small box with her left hand.

On poplar wood. 50 cm h. by 41 cm w. Half-length. Archduke Leopold Wilhelm Coll.

- 142.** Picture of a Young Woman; with fair hair. Her black robe, which she holds together with her right hand allows her chemise to be seen.

On poplar wood. 64 cm h. by 44 cm w. Half-length. Coll. of Queen Christine of Sweden.

- 143.** Picture of a Woman. A lady with ash-blond hair, her gaze fixed on the spectator. Her dress is brownish striped stuff with a stomacher of brocade. Her right hand holds a black feather fan.

On canvas. 96 cm h. by 77 cm w. Half-length. 1864 taken from the depository of the Gallery. Crowe and Cavalcaselle moot the question as to whether this picture may not be by Pordenone.

- 144.** School Picture. St. Sebastian. Nude; bound to a tree, pierced by three arrows. Background mountain scenery, procession of armed men.

On poplar wood. 82 cm h. by 36 cm w. Archduke Leopold Wilhelm Coll.

### Bonifazio Veronese.

Venetian School. Bonifazio di Pitati da Verona, born at Verona 1487, died at Venice 1553. Pupil of Palma Vecchio. According to G. Ludwig, to whom we also owe the above given dates, it is probable that the paintings which bear the name Bonifazio Veronese and those which are attributed to Bonifazio Veneziano are from the same Bonifazio di Pitati da Verona or painted in his studio and by his successors.

145. *The Daughter of Herodias.* Clothed in a green, puffed dress, carrying the head of John the Baptist on a golden dish.

On canvas. 77 cm h. by 61 cm w. Half-length. Belvedere Depository. By F. Wickhoff ascribed to Bonifazio Veronese. Formerly known as «Venetian. Beginning of the XVI. century».

### Andrea Meldolla, called Schiavone.

Venetian School. Born at Sebenico in Dalmatia probably 1522 (or perhaps earlier); died at Venice 1582. Pupil of Titian; learnt much from Parmigianino's works.

146. *Christ before Caiaphas.* Christ, coming from the right, is being brought with bound hands before Caiaphas, who, standing at the left, stretches out his bare arms against the Saviour.

On canvas. 82 cm h. by 113 cm w. Half-length. Archduke Leopold Wilhelm Coll.

147. *Picture of a Man.* An old man with long white beard and short hair. Three-quarter face, the left side turned to the spectator. Above, in German letters the later added inscription:

«N. Z (?) ANDREAS SCHIAVONE  
VON SEINER HANDT.»



On canvas. 50 cm h. by 42 cm w. Half-length. Archduke Leopold Wilhelm Coll.

148. *Curius Dentatus*. The old ambassador of the conquered Samnites points with both hands towards the presents which a man standing at the left, is offering. In the foreground to the right sits the Roman General Curius, cooking turnips at a fire, his back turned to the spectator; he is making a deprecating gesture.

On canvas. 58 cm h. by 84 cm w. Archduke Leopold Wilhelm Coll. This picture as also No. 190 are from a series of paintings representing celebrated generals of antiquity. Two others, of Alexander the Great and Julius Caesar, are on the second floor.

149. *The Holy Family with the Infant John and St. Catherine*. The Madonna is seated in a landscape, gazing down at the Christchild on her lap. To her right kneels St. Catherine, behind her St. Joseph is leaning against a bank. In the front to the right the Infant John seated on the ground.

On canvas. 91 cm h. by 115 cm w. Archduke Leopold Wilhelm Coll. Altered copy of Titian's picture in the National Gallery in London.

### **Tiziano Vecellio.**

Venetian School. Born at Pieve di Cadore in Friaul 1477; died at Venice 27<sup>th</sup> August 1576. Pupil of Giovanni Bellini; influenced by Giorgione.

150. *Portrait of Fabrizio Salvaresio*. He stands, dressed in black bordered with white fur, his right hand at his belt. To the right a negro boy with a bunch of flowers.

Inscribed above to the left on a gray ground:

M D LVIII •  
FABRICIVS SALVARESIVS  
ANNV̄ AGENS L •  
TITIANI OPVS •

On canvas. 112 cm h. by 87 cm w. Three-quarter length.  
Archduke Leopold Wilhelm Coll.

**After Titian.** (See under No. 150.)

151. School Replica. Venus and Adonis. A landscape. Venus, nude, seen from the back, with both hands endeavouring to detain Adonis, who is standing in the middle of the picture.

On canvas. 96 cm h. by 118 cm w. Cat. Mechel 1783. Copy of an original often painted by Titian. «To some extent Andrea Schiavone's hand is indicated.» (Crowe and Cavalcaselle.)

**Titian.** (See under No. 150.)

152. School Picture. Portrait of a Girl, holding in her left hand a squirrel on a thin gold chain.

On canvas. 86 cm h. by 65 cm w. Half-length. Archduke Leopold Wilhelm Coll.

153. School Picture. Venus and Mars. Venus is sitting under a tree and receives the kiss of Mars with her head bent back. Cupid is hovering in the air.

On canvas. 97 cm h. by 123 cm w. Cat. Mechel 1783.

154. Filippo Strozzi (?); dressed in black with a cloak furled with silver lynx, which he holds together with both hands. (The Florentine Strozzi were a celebrated old patrician family. At enmity with the Medici, Filippo Strozzi left Florence in 1527 and went to Venice.)

On canvas. 117 cm h. by 90 cm w. Three quarter-length. Archduke Leopold Wilhelm Coll.

### Bonifazio Veneziano. (See under No. 145.)

155. St. Jerome and St. John the Baptist. On the stone floor the coats of arms of the Foscari and Tiepolo.

On canvas. 219 cm h. by 137 cm w. Upper part rounded. Acquired in Venice 1816. Together with No. 200 and three other paintings in



(Foscari)



(Tiepolo)

the Palazzo Reale and in the Academy at Venice forming a series of wall-decorations which were painted for the Magistrato del Monte di Sussidio in the Palazzo Camerlenghi at Venice 1532—1533. (G. Ludwig.)

### Bonifazio Veronese. (See under No. 145.)

156. The Victory of Chastity over Love. On a triumphal car, drawn by two white unicorns, sit Laura, Penelope and Lucretia; Cupid is bound to a pillar. The car is accompanied by persons who have withstood the power of love: behind the car Socrates, Scipio and Joseph of Egypt; in the foreground to the left sits Judith with the head of Holofernes.

On canvas. 152 cm h. by 245 cm w. From the Coll. of Archduke Ferdinand in Castle Ambras. This and No. 201 from a series of 6 pictures which Bonifazio painted after Petrarch's «Trionfi». Two from this series according to Th. von Frimmel are in the Grand-Ducal Museum at Weimar.

157. Picture of a Lady. A distinguished young lady dressed in red. Her right hand is holding a marten fur which is thrown over her shoulder.

On canvas. 106.5 cm h. by 81 cm w. Half-length. Belvedere Depository. According to E. v. Engerth «After Paris Bordone». Berenson ascribes it to F. Beccaruzzi.

### **Andrea Schiavone.** (See under No. 146.)

158. Mythological Scene, perhaps the birth of Jupiter. (In connection with No. 160.) A woman is sitting in front of a green tent. A serving woman, kneeling before her, is putting a child on her lap. In the foreground to the right a second serving-woman bearing a bundle of clothes on her head.

On fir-wood. 30 cm h. by 32 cm. w. Archduke Leopold Wilhelm Coll.

159. The Feast of the Babylonian King Belshazzar. (The Book of Daniel.) Composed together with Nos. 175, 184, 195, 203 and a picture at present on the second floor, a series of six Biblical scenes painted on narrow panels, which probably once served as ornamentation to a piece of furniture, the same as Nos. 158, 160, 185, 194, 202 and 204. Similar pieces, with almost the same scenes are to be seen under Schiavone's name in the museums at Verona and Padua.

On fir-wood. 28 cm h. by 155 cm w. Acquired in Venice.

- 160.** Jupiter nursed by Amalthea. A landscape. The nymph is sitting and suckling the son of the gods who is lying in his cradle. To the right two Curetes blowing on great horns, in order that Saturn may not hear the crying of the child.

On fir-wood. 30 cm h. by 32 cm w. Archduke Leopold Wilhelm Coll.

**Titian.** (See under No. 150.)

- 161.** The Adulteress before Christ. The Pharisees, approaching from the right, are bringing the adulteress to the Saviour. Standing at the left, Christ turns his face over his shoulder and points with his right hand at the sinner.

On canvas. 106 cm h. by 137 cm w. Half-length. Archduke Leopold Wilhelm Coll. The picture is unfinished. Crowe and Cavalcaselle take it to be a work of Padovanino in Titian's manner. F. Wickhoff is of the same opinion.

- 162.** St. Jacob. A vigorous man dressed in grey, with brown beard and hair, holding a staff in his lifted right hand.

On canvas. 83 cm h. by 62 cm w. Half-length. Archduke Leopold Wilhelm Coll. Crowe and Cavalcaselle are right in maintaining the painting to have once been together with No. 165 a single picture. On an old copy in the Museum at Berlin both figures are to be seen together. They are placed opposite to each other, as if teacher and pupil, hence C. and C. infer that it may be the missing portrait of the young Ranuccio Farnese with his teacher Leoni, painted by Titian 1542, a supposition which has been recently refuted on good grounds by Georg Gronau. The staff which procured the picture the name of St. Joseph, and the arrows in the hand of the young priest on No. 165 were added at a later date.

163. Isabella d'Este, Margravine of Mantua, sitting in an armchair. She wears a blue under-dress, embroidered with gold and silver and a black velvet overgarment; on her head a turban-like cap. (Princess Isabella, born 1474, the daughter of Ercole I., Duke of Ferrara and Modena, and Eleanor of Aragon, daughter of King Ferdinand I. of Naples, became 1490 the consort of Francesco Gonzaga, the last Margrave of Mantua; her eldest son Federigo II. was the first Duke of Mantua. Isabella was one of the most admired princesses of her time. She died in 1539.)

On canvas. 103 cm h. by 64 cm w. Three-quarter length. At the beginning of the XVII. century this picture was at Mantua where Rubens copied it; it was then brought to the Archduke Leopold Wilhelm Coll. Titian painted the portrait of the Margravine in 1534 after an older picture which represented her at a youthful age.

164. Christ with the Terrestrial Globe. The hand of Christ is lying on the globe; his gaze is directed towards the spectator.

On canvas. 83 cm h. by 61 cm w. Half-length. From the Ecclesiastical Treasure House. «Here and there we are reminded of Titian and Bonifazio, but the picture is not good enough for either of them. In spite of the outlines being partly painted over, a more modern hand of the School of Padovanino can be detected.» (Crowe and Cavalcaselle.) A similar representation of this subject, probably from Titian's own hand, is in the Hermitage at St. Petersburg.

165. A Young Priest, almost boyish, the left side of the face, towards the spectator. The gaze is directed upwards, the left hand holds two arrows.

On canvas. 89 cm h. by 68 cm w. Half-length. Archduke Leopold Wilhelm Coll. (Cf. No. 162.)



- 166.** Madonna and Child, with SS. Jerome, Stephen and George. The Madonna is seated at the left side of the picture, bending over the Child lying on her lap, her right hand placed on her breast. Before her stand the saints: Jerome, reading in a book, the youthful Stephen with a palm-branch and George in armour with a lance.

On poplar wood. 111 cm h. by 138 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll. 1809 transferred to Paris, 1815 again brought to Vienna. J. Lermolieff maintains the picture to be «in any case a studio picture or copy; the beautiful original is in the Louvre.»

- 167.** Titian's Physician Parma (alleged), turning to the left, gazing into space.

On canvas. 112 cm h. by 84 cm w. Half-length. Archduke Leopold Wilhelm Coll. This painting appears to Crowe and Cavalcaselle «not at all like Titian's touch or manipulation». F. Wickhoff believes the painter to be Domenico Campagnola.

### **Andrea Schiavone.** (See under No. 146.)

- 168.** Diana and Actæon. Copy after Titian. To the right, under a groined vault, sits the goddess, just emerged from the bath, surrounded by her nymphs. To the left Actæon appears, lifting up his arms in wonder.

On canvas. 93 cm h. by 97 cm w. Duke of Buckingham Coll. Bought as a «Titian» for the Imperial Court at Vienna 1648. The original with its companion-picture «Diana and Calisto» of which No. 169 is a replica, in the Lord Ellesmere Coll. in Bridgewater House at London. Originally painted for Philip II. Both pictures, presented by Philip V. came into the possession of the Marquis Grammont who took them with him to France; afterwards in the Orleans Gallery and at Bridgewater.

**Titian.** (See under No. 150.)

169. **Diana and Calisto.** Diana, surrounded by her nymphs, is seated at the rim of the bath, pointing imperiously towards Calisto, who is being disrobed by three nymphs, in spite of her struggles.

On canvas. 182 cm h. by 201 cm w. Archduke Leopold Wilhelm Coll. Titian has taken this subject several times. In regard to the composition this painting is the nearest to the copy in the Lord Ellesmere Coll. in London, but is less perfect in execution. Crowe and Cavalcaselle think it probable that Titian retained a copy of «Calisto» or the sketch of a copy in the same size on which he had perhaps himself painted a few strokes, and this was brought to the Gallery at Vienna from the Archduke Leopold Wilhelm Coll. A. Schiavone probably completed the greater part, as C. and C. believe. J. Lermolieff holds it for a genuine work of Titian.

**Bonifazio Veneziano.** (See under No. 145.)

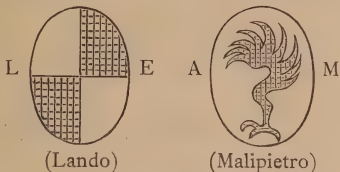
170. **The Annunciation Angel.** The archangel Gabriel, proclaiming the message, with out-spread wings, in his left hand a lily.

On canvas. 196 cm h. by 137 cm w. Rounded at the top. This and its companion picture No. 171 were painted by Bonifazio 1543 for the Magistrato della Camera degli Imprestidi in the Palazzo Camerlenghi at Venice, from whence they were brought to Vienna 1816. A third picture which represented the centre piece is at present hung on the second floor.

171. **The Annunciation.** The Virgin is kneeling at her praying-desk, on which an open book lies. (Companion picture to No. 170.)

On canvas. 196 cm h. by 137 cm w. Rounded at the top. Cf. No. 170.

172. SS. Aloysius and Lawrence. On the stone floor the coats of arms of the Lando and the Malipietro.



On canvas. 181 cm h. by 143 cm w. Rounded at the top. From the Magistrato del Sale in the Palazzo Camerlenghi at Venice 1838. Painted 1532.

### Titian. (See under No. 150.)

173. Allegory. A young woman (Venus) has taken a vessel from the hands of a girl (Psyche) and is holding it with both hands on her lap. Behind her an elderly man with a bowl in his left hand; to the right Cupid is seen approaching.

On canvas. 95 cm h. by 127 cm w. Half-length. Art Treasures of Karl VI.

174. Danaë. Danaë, disrobed, is lying on a white couch, and the golden rain in the form of coins is being caught in a golden dish by an old woman at the foot of the couch. Above, Jupiter's head in a cloud.

Inscribed beneath to the right:

TITIANVS ÆQVES CÆS

On canvas. 138 cm h. by 152 cm w. Owned by Cardinal Granvella, from whom it came into the possession of Rudolf II. According to Crowe and Cavalcaselle probably partly painted by Cesare Vecelli or by Girolamo da Treviso, Titian's favourite pupil. The same subject was several times painted by Titian. The picture most likely to be by his own hand is the one in Naples, which is also the first painted.

**Andrea Schiavone.** (See under No. 146.)**175.** The Queen of Sheba.

On fir-wood. 28 cm h. by 155 cm w. (Cf. No. 159.)

**Titian.** (See under No. 150.)**176.** Madonna and Child. (The Gipsy Madonna.)  
The Virgin is holding with her left hand the Infant Christ who is standing before her on a stone parapet. The background on the right is formed by a silken curtain; on the left the landscape can be seen.

On poplar wood. 67 cm h. by 84 cm w. Half-length. Archduke Leopold Wilhelm Coll. One of the earliest works by this master. Ascribed by A. Venturi to Giorgione. An old copy inscribed «Titianus» in the gallery at Rovigo. (A. Schaeffer.)

**177.** Benedetto Varchi; leaning against a pillar, a book in the right hand which is hanging down. (Varchi, a celebrated Italian poet and historian, was born at Florence 1502. He was the son of a lawyer, left Florence in 1527 as a follower of the Family of the Strozzi, was at the battle of Sestino and lived afterwards in Venice as the tutor of the children of Filippo Strozzi. Recalled to Florence by Cosimo I., he was there made member of the Academy and wrote the history of Florence. He died Dec. 8<sup>th</sup> 1565 at Monte-Varchi, a village between Florence and Arezzo.)

Titianus  
E

Inscribed on the pillar:

On canvas. 116 cm h. by 92 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll.

178. *Ecce Homo*. Christ is standing at the head of an open flight of steps, being shown to the people by Pilate who points towards him with both hands. In the middle of the picture the throng. Amongst other figures a fair woman with a child. In the foreground to the right a Pharisee and two men on horseback, one a Turk with a white turban, the other in armour but bareheaded. To the left in the front a boy with a dog and a warrior who is leaning on a shield with the double headed eagle.

Inscribed on a tablet hanging from the second step:

TITIANVS  
S  
EQVES  
CES  
F

On canvas.  
262 cm h. by 360 cm  
w. Titian painted  
this picture 1543  
for the rich Flem-  
ish merchant, settl-

ed in Venice, d'Anna (van Haanen) in whose house at S. Benedetto it was kept and seen in 1580 by Francesco Sansovino. Then it was bought for the Duke of Buckingham by the English ambassador Sir Henry Wotton. The Earl of Arundel offered in vain £ 7000 for it; after the public sale of the Buckingham Gallery in Antwerp it was acquired for Emperor Ferdinand III. and sent to Prague from whence Karl VI. had it brought to Vienna 1723.

179. *The Entombment of Christ*. The body of Christ deposited in the tomb by Joseph of Arimathea and Nicodemus. The mourning Madonna is standing behind him bending forwards. More to the back John and Magdalen.

I 543

Inscribed below on the right wall of the grave:

On canvas. 100 cm h. by 116 cm w. Half-length. In 1579 the picture was in the Gallery of Antonio

Perez, Philip II. of Spain's state secretary, later on in the possession of the Duke of Buckingham; between 1648—1650 it was bought for Ferdinand III., brought to Prague and in 1723, by order of the Emperor Karl VI., to Vienna.

TITIAN V

180. The Holy Family. (Madonna with the Cherries.) The Madonna clasps the Christchild who is holding up in both hands some of the strawberries and cherries brought him by the Infant John who is seen below to the right. Further back at the right side St. Zacharias, to the left St. Joseph.

On wood. 81 cm h. by 100 cm w. Half-length. Archduke Leopold Wilhelm Coll. A consummate picture of the Madonna from Titian's earlier period. It was on canvas and was transferred to wood and restored by Erasmus Engert 1853—1856.

181. The Tambourine-Player. Under a laurel tree on a stone step sits a little nude boy playing the tambourine.

On canvas. 52 cm h. by 51 cm w. Archduke Leopold Wilhelm Coll.

182. Jacopo de Strada, bending over a table, holding with both hands a small nude statue of Venus. (Strada, a painter from Mantua, came in the middle of the XVI. century to the Court of Bavaria, in 1556 to Vienna in the Imperial Service, in 1577 to the Court of Rudolf II. at Prague, where he remained as imperial antiquary. He died Sept. 6<sup>th</sup> 1588.)

Inscribed above  
in the background to  
the left:

On canvas; 125 cm  
h. by 95 cm w. Three-  
quarter length. Arch-  
duke Leopold Wil-  
helm Coll. H. Zimmer-  
mann has proved the  
inscription to be of later date. The correct date of the  
painting is 1568.

*Jacobus de Strada.*  
*Civis Romanus. Caess:*  
*Antiquarius. Et Com:*  
*Belic: An: Aetat: LI. etc.*  
*M. D* *LXVI.*

TITIANVS·F

183. The Adoration of the Three Kings. To the right  
the Virgin, sitting before a hut, holding on her lap  
the Christchild clothed in a little shirt. The kings are  
approaching from the left with their followers; the  
eldest has fallen on his knees to kiss the feet of the  
Infant.

On poplar wood. 58 cm h. by 49 cm w. Archduke Leo-  
pold Wilhelm Coll. «Probably the original design to an  
altarpiece by Ces. Vecelli in St. Stefano at Belluno, wrongly  
taken for a Titian.» (Crowe and Cavalcaselle.)

**Andrea Schiavone.** (See under No. 146.)

184. King David bringing the Ark of the Covenant  
to Jerusalem. (I. Kings.)

On fir-wood. 28 cm h. by 155 cm w. Provenience as  
No. 160.

185. Cupid and Psyche. Cupid reanimates Psyche, who  
has inquisitively opened the golden box with the beauty  
unguent, given her by Proserpine for Venus, and has  
lost consciousness through the escaping Stygian sleep.

On fir-wood. 25 cm h. by 25 cm w. Archduke Leopold  
Wilhelm Coll. 1659, in 1809 to Paris, in 1815 again to  
Vienna.



**Titian.** (See under No. 150.)

186. Nymph and Shepherd. The nymph, almost nude, is seen from the back, reclining in a mountainous country. The shepherd sitting at the left side, a flute in his hands.

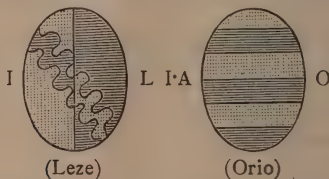
On canvas. 142 cm h. by 187 cm w. Archduke Leopold Wilhelm Coll.

187. Allegory. A young man is holding a mirror before a girl sitting in the foreground on the left. A little Cupid is leaning against her knees. To the right another girl singing and playing on a lute.

On canvas. 95 cm h. by 127 cm w. Half-length. Since 1770 in the possession of the imperial crown.

**Bonifazio Veneziano.** (See under No. 145.)

188. SS. Jerome and James the Great. On the stone floor the coats of arms of Leze and Orio.



On canvas. 132 cm h. by 153 cm. w. Rounded at top. Acquired in Venice 1816. Painted for the Magistrato del Sale in the Palazzo Camerlenghi at Venice 1548.

189. SS. Zacharias and Dominic. On the stone floor the coats of arms of the: Gritti, Delfino, Morosini, Grimani and Priuli.



(Gritti)



(Delfino)



(Morosini)



(Grimani)

· M · D · L · X ·



(Priuli)

On canvas. 218 cm h. by 155 cm w. Rounded at top.  
From the Palazzo Camerlenghi in Venice acquired 1838.  
According to G. Ludwig painted in 1539; the date 1560  
and the coats of arms added later.

### Andrea Schiavone. (See under No. 146.)

190. Scipio. The Roman general, his right hand resting on his sword, the left holds a pair of scales. To his left kneels a woman (Temperantia) pouring water from a can into a vase. To the right of the hero stands Victoria crowning him; at her feet a river-god.

On canvas. 68 cm h. by 98 cm w. Archduke Leopold Wilhelm Coll.

### Titian. (See under No. 150.)

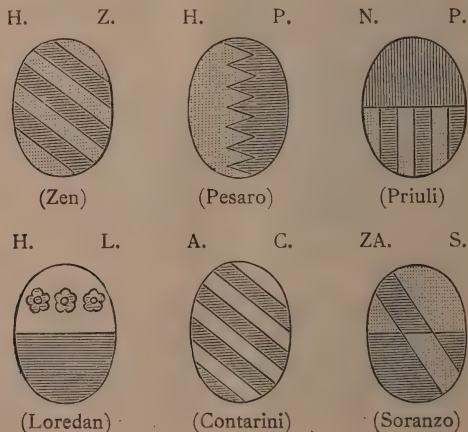
191. Portrait of John Frederic, Elector of Saxony. The Elector is seated in an arm chair, on his left cheek the scar of the wound received in the battle of Muehlberg; his left hand holds a flat black barrette.

(John Frederic «the Magnanimous» was the son of John the Steady and his first Consort Sophia, daughter of Duke Magnus of Mecklenburg. He was born June 30<sup>th</sup> 1503 and succeeded his father as Elector 1532. On the 24<sup>th</sup> April 1547 he was taken prisoner, on the 19<sup>th</sup> of May bereft of his Electorship and in 1552 set at liberty. He died on the 3<sup>rd</sup> March 1554 in his fifty-first year.)

On canvas. 110 cm h. by 84 cm w. Three-quarter length.  
Art Treasures of Karl VI.

**Bonifazio Veneziano.** (See under No. 145.)

193. SS. Jerome and Aloysius. On the stone floor the coats of arms of the: Zen, Pesaro, Priuli, Loredan, Contarini and Soranzo.



On canvas. 218 cm h. by 156 cm w. Rounded at top.  
Painted 1542. Provenience cf. No. 189.

**Bonifazio Veronese.** (See under No. 145.)

193. Virgin and Child, surrounded by Saints. The Virgin is seated in a landscape, holding the Divine Infant on her lap. To the right kneels St. Ursula with the banner of victory and three companions; to the left St. Mark, writing in a book.

On canvas. 133 cm h. by 198 cm w. Archduke Leopold Wilhelm Coll.

**Andrea Schiavone.** (See under No. 146.)

194. Allegory of Music. A landscape with a female figure playing a stringed instrument.

On fir-wood. 25 cm h. by 25 cm w. Archduke Leopold Wilhelm Coll. 1659, in 1809 Paris, in 1815 again Vienna.

195. Scene from the Apocalypse. (Chap. 14?)

On fir-wood. 28 cm h. by 155 cm w. Provenience cf. No. 159.

**Titian.** (See under No. 150.)

196. Portrait of Himself, his head inclined upwards, in a black cap, a threefold gold chain of honour on his breast.

On poplar wood. 51 cm h. by 42 cm w. Half-length. Archduke Leopold Wilhelm Coll.

197. The Girl in the Fur-Cloak. A nude girl wrapped in a dark fur cloak which leaves her arms and right side of bosom uncovered.

On canvas. 100.5 cm h. by 63.5 cm w. Three-quarter length. From the Gallery of Charles I. of England.

198. Portrait of Titian's Daughter, Lavinia Sarcinelli. The lady is dressed in green, round her waist a gold chain to which a feather fan, that she is holding in her right hand, is attached.

On canvas. 117 cm h. by 92 cm w. Half-length. Archduke Leopold Wilhelm Coll.

199. Studio Copy. Pope Paul III. The aged pope is sitting in an armchair, a purple velvet cape over his white surplice. (Paul III., a descendant of the Farnese, was a son of Peter Aloysius of Farnese, Lord of Montalto, and his wife Joanna Gaëtana, of the House of Sermonetta, born 1468, made cardinal 1493, created pope 1534, died 10<sup>th</sup> Nov. 1594, aged 81 years.)

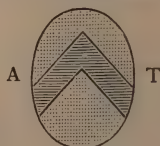
On canvas. 89 cm h. by 78 cm w. Three-quarter length. Since 1816 in the Gallery. One of the many copies of the famous pope's portrait painted by Titian.

### Bonifazio Veneziano. (See under No. 145.)

200. SS. Francis of Assisi and Andrew. On the stone floor the coats of arms of the Priuli and Trevisani.



(Priuli)



(Trevisani)

On canvas. 219 cm h. by 137 cm w. Rounded at top. Provenience as No. 155. Painted 1533, the coats of arms added 1598. (G. Ludwig.)

**Bonifazio Veronese.** (See under No. 145.)

- 201.** Love's Triumph. Cupid on a high triumphal car drawn by four white horses. At his feet Jupiter in fetters. Following the car, conquered by the power of love: Ganymede, Mars and Venus, Lea, Apollo, Daphne and others; in advance Jason and Medea, Helena and Paris, Andromeda and Perseus. (After Petrarch's «Trionfi».)

On canvas. 153 cm h. by 247 cm w. From the Archduke Ferdinand Coll. in Castle Ambras. (Cf. No. 156.)

**Andrea Schiavone.** (See under No. 146.)

- 202.** Apollo and Daphne. Daphne fleeing from Apollo with up-stretched arms which are beginning to turn into the branches of a laurel-tree. In the foreground to the right sits her father, the river-god Peneus, leaning on his urn.

On fir-wood. 28 cm h. by 31 cm w. Archduke Leopold Wilhelm Coll.

- 203.** The Death of Samson. (Book of Judges.)

On fir-wood. 28 cm h. by 155 cm w. Provenience cf. No. 159.

- 204.** Apollo's Quarrel with Cupid. (Ovid, Met. I, 456 et seq; cf. No. 202.) Apollo, his left foot on a ram lying before him, a bow in his right hand, is speaking with Cupid, who stands on the left.

On fir-wood. 28 cm h. by 31 cm w. Coll. Archduke Leopold Wilhelm.

### Giovanni Busi, called **Cariani**.

Venetian School. (Bergamo.) Born at Bergamo about 1480, traceable 1509 till 1541. Painted at Venice. Imitator of Palma Vecchio.

- 205.** The Apostle John, with a green robe and red cloak, holding with his right hand a large open book which rests on a stone table before him.

On canvas. 92 cm h. by 70 cm w. Half-length. Archduke Leopold Wilhelm Coll. (as original by Dosso). Formerly supposed to be a Palma Vecchio. F. Wickhoff discovered Cariani to be the painter.

- 206.** A Warrior. A man in armour, an ivy wreath on his head, leaning against a parapet. Profile, the right side turned to the spectator.

On canvas. 80 cm h. by 67 cm w. Half-length. Archduke Leopold Wilhelm Coll. Formerly entered as in Giorgione's manner. Next the warrior there was originally a second figure to be seen, his hand placed on that of the warrior. From which F. Wickhoff concludes that the painting is a companion picture to the following (No. 207): The centurion Marcus Laetorius Mergus, trying to persuade one of his subordinates to a dishonourable deed. (Valerius Maximus VI, <sub>II</sub>.) Crowe and Cavalcaselle suppose Cariani or Torbido to be the artist. F. Wickhoff is convinced it is the former.

- 207.** «The Bravo.» A youth crowned with vine leaves treacherously fallen upon by a man. He seizes his sword. The would-be assassin, who is in armour, is seen from the back and is concealing the weapon in his left hand behind his back.

On canvas. 75 cm h. by 67 cm w. Half-length. Formerly ascribed to Giorgione. This picture (pendant to



No. 206) represents the attack of the military tribune C. Luscius on C. Plotius, who wards him off with his dagger. (Valerius Maximus VI, 12.) The painting was acquired for his collection by Archduke Leopold Wilhelm from the house of Zuonantonio Venier at Venice 1528. Crowe and Cavalcaselle were the first to give this picture to Cariani; later on J. Lermolieff and F. Wickhoff were also convinced that C. was the painter.

### **Giovanni Girolamo Savoldo.**

Venetian School (Brescia). Born at Brescia about 1480; traceable at Venice till 1548. Painted under the influence of Giovanni Bellini and Titian.

- 208.** The Bewailing of Christ. The body of Christ, resting on the stone top of the grave, is held by Joseph of Arimathea. Magdalene is wiping His left foot. The Madonna and John stand at the back weeping.

On poplar wood. 82 cm h. by 118 cm w. Archduke Leopold Wilhelm Coll. A copy of this picture is to be found in S. Maria dell' Orto at Venice under Lotto's name.

### **Francesco Beccaruzzi(?).**

Venetian School (Friaul). Born at Conegliano. Painted in the first half of the XVI. century. Style of Pordenone, influenced by Giorgione, Titian and Lotto.

- 209.** John the Baptist, standing in a stone niche, holding in his left hand the crosier, with his right the dark green cloak.

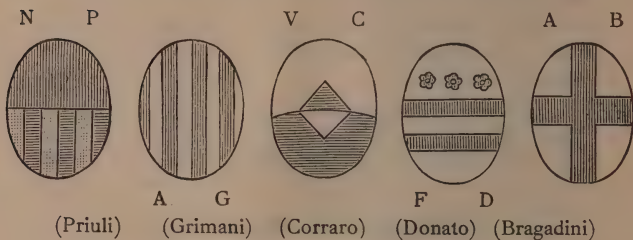
On canvas. 177 cm h. by 81 cm w. Acquired in Venice 1838. Was once with its companion picture No. 211 in San Francesco at Conegliano. Two pictures belonging to the

same series (the Madonna and the Archangel Gabriel) are in the Academy at Venice under Giovanni da Udine's name. (G. Ludwig.)

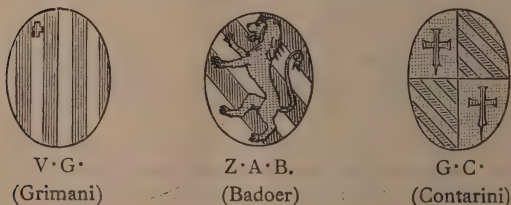
**Bonifazio Veneziano.** (See under No. 145.)

- 210.** The Queen of Sheba. Solomon, surrounded by the great of his kingdom, is receiving the homage of the approaching queen, who is about to present him the treasures which are being handed to her on a dish by a kneeling man. The rest of her retinue, filling the picture, are bringing other gifts. On a stone tablet the date MDLVI.

On one of the steps of the throne the coats of arms:



On a pole in the background the three coats of arms:



On canvas. 183 cm h. by 444 cm w. The top formed by three arches. 30 figures, almost life-size. Acquired from the Magistrato del Monte di Sussidio in the Palazzo Camerlenghi in Venice 1838. As Bonifazio di Pitati died in 1553, G. Ludwig ascribes this picture, dated 1556, to the heirs of the artist, who carried on his studio after his death.

### **Francesco Beccaruzzi(?).**

(See under No. 209.)

- 211.** St. Thaddeus. The saint is standing in a stone niche, holding in his right hand an axe, in the left a book.

On canvas. 177 cm h. by 81 cm w. Cf. No. 209.

### **Martino di Battista da Udine, called Pellegrino da San Daniele.**

Venetian School (Udine). Born at San Daniele (?) between 1460 and 1470; died at Udine 23<sup>rd</sup> December 1547. Probably at first pupil of his father Battista; then influenced by B. Montagna Pordenone and Romanino, whom he imitated, lastly by Palma Vecchio.

- 112.** A Young Hero. A youth with a delicate, almost feminine face and long brown hair, holding on the table before him a large helmet, adorned by a golden wreath of oak leaves.

On canvas. 73 cm h. by 64 cm w. Half-length. Archduke Leopold Wilhelm Coll. Since the XVII. century taken for a portrait of Gaston de Foix, Duke of Nemours, who, at the age of 23, fell at the battle of Ravenna (against the Spanish) 1512; may be, however, as F. Wickhoff supposes, David with the helmet of Saul. Formerly as Palma Vecchio. J. Lermolieff was the first to ascribe it to Pellegrino da S. Daniele in his Palma period.

**Giovanni Girolamo Savoldo.**

(See under No. 208.)<sup>1</sup>

- 213.** Aristotle (?). In a green robe, holding with his left hand a roll of paper filled with writing, his right hand up lifted.

On poplar wood. 80 cm h. by 58 cm w. Half-length. Archduke Leopold Wilhelm Coll. Artist and subject of the picture were determined by F. Wickhoff. In Engerth's Catalogue under the name of Palma Vecchio.

**Lorenzo Lotto.**

Venetian School. Born at Venice about 1480; died probably at Loreto about 1555. Supposed to be a pupil of Giovanni Bellini; contemporary and friend of Palma Vecchio.

- 214.** Madonna and Child with Saints. The Madonna, sitting under a tree, being crowned with a wreath by an angel. The Christchild is turning over the leaves of a book, which St. Catherine, kneeling, holds towards him. In the foreground to the right kneels St. James the Great.

On canvas. 112 cm h. by 148 cm w. Art Treasures of Karl VI.

- 215.** The Man with the Animal's Paw in His Hand; standing at a green covered table, with his right hand, on which are three rings, on his breast, and holding in his left hand the gold paw of an animal. (Formerly known as the portrait of Ulisses Aldrovandi.)

On canvas. 98 cm h. by 76 cm w. Three-quarter length. As Correggio in the Archduke Leopold Wilhelm Coll.

## **Giovanni Battista Moroni.**

Venetian School (Bergamo). Born at Bondio near Albino (in the Province of Bergamo) about 1520; died at Bergamo 5<sup>th</sup> February 1578. Pupil of Moretto and his best successor.

- 216.** Portrait of a Sculptor. A young man, in black, is holding with both out-stretched hands the torso of a small male figure. His head and gaze are turned over the left shoulder towards the spectator. His sleeves are rolled back.

On canvas. 87 cm h. by 70 cm w. Half-length. Archduke Leopold Wilhelm Coll. Held formerly for a work of Titian, then for Pordenone's.

- 217.** Portrait of a Man. A bearded man, clothed in black, with a letter in his left hand, leaning on a green-covered table. Three quarter face, the right side turned to the spectator.

On canvas. 86 cm h. by 70 cm w. Half-length. Archduke Leopold Wilhelm Coll.

## **Alessandro Bonvicino, called Moretto da Brescia.**

Venetian School (Brescia). Born at Brescia 1498; died there end of 1555. Pupil and assistant of Fioravante Ferramola; founded his style upon the works of G. Romanino and Titian.

- 218.** St. Justina. The saint is standing in a landscape and looking down at a man kneeling at her left, probably the donor of the picture. She is holding in her right hand a palm branch, with her left her cloak of gold brocade with a black pattern. In the foreground to the left a white unicorn, symbolical of innocence.

On poplar wood. 200 cm h. by 140 cm w. The picture comes from the Coll. of the Archduke Sigismund Franz; according to the inventory was brought from Innsbruck to Castle Ambras 1663 and later on to Vienna. It is one of the chief works of this master, originally supposed to be by Titian, then by Pordenone.

### **Girolamo Romanino(?).**

Venetian School (Brescia). Born at Brescia between 1484 and 1487; died there 1566. Probably pupil of his father Giovanni Battista; then influenced by Fioravante Ferramola and particularly by Vincenzo Civerchio.

- 219.** Picture of a Lady, perhaps Petrarch's Laura. The red fur cloak is opened at her breast. As background a laurel branch on a dark ground.

On canvas over fir-wood. 49 cm h. by 39 cm w. Half-length. Archduke Leopold Wilhelm Coll.

### **Lorenzo Lotto.** (See under No. 214.)

- 220.** Picture of a Man from three Points of View. A man with curling hair and reddish beard. In the middle he appears en face, to the left and to the right en profile.

On canvas. 53 cm h. by 79 cm w. Half-length. Brought to the Archduke Leopold Wilhelm Coll. in Brussels from the Collection of Charles I. of England. Ascribed to Lorenzo Lotto by Crowe and Cavalcaselle. This opinion is not shared by J. Lermolieff, according to whom the picture is the work of a German master.

### **Bernardino Licinio.**

Venetian School (Friaul). Born at Bergamo about 1490. Painted from 1511—1549 at Venice.

221. Portrait of Ottaviano Grimani. The procurator of San Marco is represented at the age of 24 years. He is holding with his right hand a silver-mounted book on a stone pedestal.

Inscribed  
on the  
pedestal:

B · L Y C I N I I ·  
O P V S ·

On canvas. 125 cm h. by 95 cm w. Three-quarter length.  
Taken from the Belvedere Depository 1816.

### Francesco Floreani.

Venetian School (Friaul). Born at Udine (?); died there after 1579. Pupil of Pellegrino da San Daniele.

222. Madonna and Child. The Virgin is surrounded by five angels and holds the Christchild standing on her lap. One of the angels is bringing on his head a dish with fruits, another plays the violin at her feet. In the lap of the Madonna a cherub's head.

Inscribed on the step of the throne:

FRANCISCVS FLOREANVS

FACIEBAT · M · D · L · X V ·

On canvas. 153 cm h. by 79 cm w. The centre-piece of an altar at the former church at Reau in Friaul; brought to the Gallery 1824.



**Calisto Piazza, called da Lodi.**

School of Lombardy. Born at Lodi about 1500; died 1561. Probably pupil of Romanino; also close follower of Moretto.

- 223.** The Daughter of Herodias, holding a vessel on which the executioner is laying the head of John the Baptist; the body of the saint lies at his feet.

On the back of the picture the inscription:

S S. Gio. e. Paulo. D. BENEVENTVS

BRVNNELVS IVSSIT FIERI ANNO 1526.

CALISTV · LANDEN · F ·

On poplar wood. 120 cm h. by 93 cm w. From the Cloister S. Giovanni e Paolo in Venice. Brought to the Gallery 1816.

**Jacopo Robusti, called Tintoretto.**

Venetian School. Born at Venice 1518; died there 31<sup>st</sup> May 1594. For a short time pupil of Titian.

- 224.** Portrait of Marcantonio Barbaro. Barbaro, a Venetian patrician, is standing at a window, a diploma in his right hand. (Marcantonio was born 1518, some time before 1559 senator, 1561 ambassador at the French Court, 1568—1574 ambassador in Constantinople with Suleimann the Great, 1573 procurator of San Marco, and died 1595, invested with many posts of honour.)

Under the writing the ciphers:

On canvas, 122 cm h. by 100 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese. According to F. Wickhoff's decided opinion the painter of this portrait is J. Tintoretto.



**School of Jacopo Tintoretto.** (See under No. 224.)

225. Deposition from the Cross. The Body of Christ is lying on Mary's lap who droops, fainting. Magdalene is stretching out her arms, Joseph of Arimathea supports the Body, Nicodemus is standing in the foreground to the right.

On canvas, 91 cm h. by 122 cm w. Archduke Leopold Wilhelm Coll. In the Academy at Venice there is a repetition of this picture leaving out the standing figure. (E. v. Engerth.)

**Bonifazio Veneziano.** (See under No. 145.)

226. St. Zacharias, kneeling before the altar, over which the Archangel Gabriel appears. On the steps, thrice repeated, the coat of arms of the Gradenigo.

A      G.      GAB    G.      B      G.



A



IA

(Gradenigo)



F.

On canvas. 194 cm h. by 165 cm w. Rounded at top. Acquired in Venice from the Palazzo Camerlenghi 1838. Painted 1550.

### **Domenico Robusti, called Tintoretto.**

Venetian School. Born at Venice 1562; died there 1637. Pupil of his father Jacopo.

- 227.** Portrait of a Procurator of San Marco, at the age of about 50 years, in the red official dress.

On canvas. 108 cm h. by 73 cm w. Half-length. Art Treasures of Karl VI. Ascribed to Domenico T. by F. Wickhoff. Formerly to Jacopo Tintoretto.

- 228.** Portrait of a Man in the red velvet official dress of a procurator. The face framed in grey hair and grey beard.

On canvas. 50.5 cm h. by 40.5 cm w. Belvedere Depository.

- 229.** Portrait of a Venetian Senator. A man with a white beard, wearing the red official dress.

On canvas. 50 cm h. by 41 cm w. Half-length. Art Treasures of Karl VI. F. Wickhoff held this picture for the work of Domenico T.; formerly ascribed to Jacopo T.

### **Jacopo Tintoretto. (See under No. 224.)**

- 230.** Picture of a Man in an Armchair. A young man with dark hair and a pointed beard, sitting at a table on which lies a volume bound in parchment.

On canvas. 113 cm h. by 101 cm w. Three-quarter length. Cat. Rosa 1804.

### **Paris Bordone.**

Venetian School. Born at Treviso about 1500; died at Venice 19<sup>th</sup> January 1571. Pupil of Titian.

- 231.** A Young Woman, her bosom bared, holding her sinking green robe.

On canvas. 111 cm h. by 82 cm w. Three-quarter length. First in the Prague Inventory 1718.

**Domenico Tintoretto.** (See under No. 227.)

- 232.** Christ Blessing Venetian Patricians. Christ approaches from the left, his right hand raised in benediction. To the right kneel three Venetian nobles; behind them stand three men clothed in black.

On canvas. 183 cm h. by 304 cm w. At the top two semicircles. Acquired from the Palazzo dei Dieci Savii, Rialto, in Venice 1838.

**Paris Bordone.** (See under No. 231.)

- 233.** Allegory. A young woman, seated, is plucking the fruit from an orange tree. A Cupid is dropping roses from a basket into her lap. Behind her is an armed knight, taking the flowers from her hand; a Victoria floats from the left side, crowning the pair.

On canvas. 112 cm h. by 174 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll.

**Jacopo Tintoretto.** (See under No. 224.)

- 234.** Lucretia is directing the dagger against her naked breast, holding her fur-cloak together with her left hand. She is gazing upwards.

On canvas. 100 cm h. by 75 cm w. Half-length. Archduke Leopold Wilhelm Coll. Formerly ascribed to Titian.

- 235.** Portrait of an Old Man and a Boy. An old man with a white beard, a black cap on his head, sitting

bent in an armchair, both hands on the arms of the chair. To his left stands a boy, his gaze turned towards the spectator.

Below, left side, the letters:

M · 3

On canvas. 103 cm h. by 83 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll.

236. Sebastiano Veniero. The aged victor in the battle at sea of Lepanto (1571) is standing in full armour, in his right hand the staff of command. (Veniero, from 1570 procurator of San Marco, was made Doge of Venice 1577. The pope sent him the golden rose. During his reign the dreadful plague broke out, which is said to have cut off Titian's life. Veniero died 1578.)

On canvas. 112 cm h. by 84 cm w. Half-length. Archduke Leopold Wilhelm Coll. Ridolfi saw a picture of Veniero by Tintoretto in the house of Malipiero. (E. v. Engerth.)

### **Domenico Tintoretto.** (See under No. 227.)

237. Portrait of a Man. An old man with grey hair and beard, clothed in black bordered with white fur, his left hand in his girdle.

On canvas. 94 cm h. by 54 cm w. Half-length. Archduke Leopold Wilhelm Coll. First ascribed to Domenico T. by F. Wickhoff, formerly to Jacopo T.

### **Paris Bordone.** (See under No. 231.)

238. Gladiator's Contest. A great place, where among other buildings, the Colosseum, Pantheon and Trajan's Pillar are placed together at will. Seven gladiator

pairs are struggling, surrounded by spectators. To the left, on a throne, sits the imperator; above, in the clouds, Apollo is holding his team in check.

On canvas. 221 cm h. by 332 cm w. Art Treasures of Karl VI. Probably the picture mentioned by Vasari, said to have been painted by Bordone for Augsburg.

### **Jacopo Tintoretto.** (See under No. 224.)

- 239.** Susannah and the two Elders. To the right on the stone rim of the bath, sits Susannah, drying her right foot. To the left in the corner the head of one of the Elders is visible; the second one is stealthily approaching.

On canvas. 143 cm h. by 193 cm w. Since 1824 in the Gallery. The same subject was several times repeated, with different alterations, by Tintoretto.

- 240.** Picture of a Young Man, with short black hair, a slight beard and great dark eyes.

On canvas. 48 cm h. by 39 cm w. Half-length. In the reign of Karl VI. hung in the Stallburg.

- 241.** Apollo and the Muses. Nine female figures assembled at the margin of the Hippocrene are making music. Apollo floats down encircled by an aureole, violin and bow in his hands.

On canvas. 55 cm h. by 94 cm w. Archduke Leopold Wilhelm Coll. This subject was several times repeated by Tintoretto.

- 242.** Portrait of a Man, middle-aged, with dark hair and beard.

On canvas. 50 cm h. by 36 cm w. Half-length. Art Treasures of Karl VI.

**Domenico Tintoretto.** (See under No. 227.)

- 243.** Portrait of a Venetian Senator, in his red official dress.

On canvas. 96 cm h. by 60 cm w. Half-length. Art Treasures of Karl VI. Ascribed by F. Wickhoff to Domenico T., formerly to Jacopo T.

**Jacopo Tintoretto.** (See under No. 224.)

- 244.** A Man in Armour Ornamented with Gold, standing at a table on which his helmet is lying.

To the right below  
on the pillar:

ANOR XXX

On canvas. 123 cm h. by 100 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll.

- 245.** Portrait of a Young Man with a Red Beard, in a dark fur coat, sitting in an armchair.

On canvas. 102 cm h. by 82 cm w. Half-length. Art Treasures of Karl VI.

**Paris Bordone.** (See under No. 231.)

- 246.** Allegory. A young woman sitting under a tree. An armed knight has taken Cupid's bow and arrow. A girl is plucking the leaves of a plant into a bowl.

On canvas. 109 cm h. by 176 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll.

**Domenico Tintoretto.** (See under No. 227.)

- 247.** The Three Kings from the East. Mary is holding the Infant Jesus on her lap, one of the kings is offe-



ring Him his gift. Behind the group St. Joseph, to the right, apart the other two kings.

On canvas. 180 cm h. by 304 cm w. Acquired from the Palazzo dei Dieci Savii, Rialto, in Venice 1838.

**Paris Bordone.** (See under No. 231.)

248. A Young Woman at her toilette table, letting her red-gold hair slip through the fingers of her left hand; her right hand rests on a jewel box.

On canvas. 111 cm h. by 83 cm w. Three-quarter length. First in the Prague Inventory 1718, in Vienna 1783.

**Venetian School. XVI. century.**

249. Portrait of a Venetian Lady. She is dressed in red velvet, standing at a table covered with a cloth, in her left hand her gloves.

On canvas. 98 cm h. by 76 cm w. Half-length. Archduke Leopold Wilhelm Coll. Crowe and Cavalcaselle ascribe the picture to A. Schiavone; F. Wickhoff maintains it to be a work by Jacopo Tintoretto.

**Jacopo Tintoretto.** (See under No. 224.)

250. Picture of a Man of 35 years, with dark hair and beard, standing at a table, his right hand resting on a book.

Inscribed below,  
left side:

On canvas. 115  
cm h. by 97 cm w.

Half-length. Since  
1824 in the Gallery.

MDLIII



ANN·XXXV

**Domenico Tintoretto.** (See under No. 227.)

251. Portrait of a Man. An aged man with white beard and fresh-coloured face, in a dark fur-cloak, sitting in an armchair, both hands resting on the arms of the chair.

On canvas. 111 cm h. by 84 cm w. Three-quarter length. Art Treasures of Karl VI. F. Wickhoff first named Domenico as the artist; formerly ascribed to Jacopo T.

252. The Finding of Moses. Pharaoh's daughter surrounded by her women, standing before the basket from which the child is being lifted. One of the women takes him to her breast.

On canvas. 179 cm h. by 213 cm w. Art Treasures Karl VI. By F. Wickhoff ascribed to Domenico, formerly to Jacopo T.

**Paris Bordone.** (See under No. 231.)

253. Venus and Adonis. Venus holding the weapons of Adonis; both seated under trees. A hovering Cupid about to crown them with a wreath of myrtle.

On canvas. 115 cm h. by 131 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll. A better copy, slightly altered, as «Daphnis and Chloe» in the National Gallery in London under No. 637.

**Jacopo Tintoretto.** (See under No. 224.)

254. Hercules Thrusting the Faun from the Bed of Omphale. Hercules in the middle, sitting on the high-piled bed, thrusting off the Faun with his foot; Omphale, nude, in the foreground to the right.

On canvas. 110 cm h. by 107 cm w. Catalogue Mechel 1783.

- 255.** Picture of a Man, with a great black beard and hair growing grey, in a black fur cloak, holding his gloves in the left hand.

On canvas. 91 cm h. by 53 cm w. Half-length. Art Treasures Karl VI.

**Domenico Tintoretto.** (See under No. 227.)

- 256.** Portrait of a Procurator of San Marco, standing, in a red cloak, over his right shoulder a gold brocade stola, in his right hand a handkerchief.

On canvas. 96 cm h. by 81 cm w. Half-length. Belvedere Depository.

- 257.** Portrait of the 83<sup>rd</sup> Doge, Girolamo Priuli (1559—1567), dressed in gold brocade, the Doge's barretta on his head, sitting in an armchair, his gloves in his right hand.

On canvas. 109 cm h. by 87 cm w. Three-quarter length. Belvedere Depository.

**Jacopo Tintoretto.** (See under Nr. 224.)

- 258.** Picture of a Young Man with dark hair and beard, in brown fur.

On canvas. 73 cm h. by 65 cm w. Half-length. Since 1816 traceable in the Gallery.

**Sebastiano Florigerio.**

Venetian School (Friaul). Painted 1525—1543. Assistant of Pellegrino da San Daniele.

- 259.** St. Sebastian, bound to the trunk of a tree. A red cloth is slung about his hips; an arrow piercing his breast.

On canvas. 143 cm h. by 43 cm w. From San Bovo in Padua. Acquired in Venice 1838.

- 260.** St. Roch. He is standing, dressed as a pilgrim, his staff in his left hand, pointing with the right at his wound.

On canvas. 143 cm h. by 43 cm w. Provenience cf. No. 259.

### **Andrea Schiavone.** (See under No. 146.)

- 261.** Adoration of the Shepherds. The Virgin is gazing at the Child lying on her lap. Behind her stands St. Joseph. One of the shepherds is bringing a lamb. An old man kneels at the head of the Child; behind him another man leading an ox.

On canvas. 100 cm h. by 76 cm w. Archduke Leopold Wilhelm Coll.

## **Cabinet II. (Sidelight.)**

### **Venetian.** First half of the XVI. Century.

- 262.** Three Venetian Nobles. A procurator of San Marco in a red robe; at either side a man dressed in black, the one on the right holds a manuscript, the one on the left a book.

On canvas. 122 cm h. by 132 cm w. Rounded at top. Three-quarter length. The picture was acquired in Venice 1838 from the Palazzo dei Dieci Savii, Rialto, as a work by Pordenone.

### **Giacomo da Ponte, called Bassano.**

Venetian School (Bassano). Born at Bassano 1510; died there 13<sup>th</sup> February 1592. Pupil of his father Francesco;

then painted in Venice under the influence of Titian and Bonifazio Veronese.

263. SS. Sebastian, Fabian and Roch. Sebastian stands in the middle pierced with arrows, Fabian is seated on the left, to the right Roch is lying on the ground. Above, the Holy Ghost in the form of a dove. In the background to the right a mountain landscape and a fortified town.

On canvas. 229 cm h. by 136 cm w. Acquired in Venice 1838. Originally in the Church Ogni Santi at Treviso.

### **Francesco da Ponte, called Bassano.**

Venetian School (Bassano). Born at Bassano 26<sup>th</sup> January 1549; died at Venice 4<sup>th</sup> July 1592. Pupil and assistant of his father Giacomo.

264. Jacob and Esau, in the act of parting from one another. Jacob is pointing to the right. In the foreground herdsmen and domestic animals.

On canvas. 62 cm h. by 101 cm w. From the Ambras Collection in the Lower Belvedere.

265. After the Flood. Noah's Family occupied in erecting a wooden house. To the left several domestic animals. In the background Noah's thank-offering.

On canvas. 133 cm h. by 165 cm w. Belvedere Depository.

266. The Lord Showing Abraham the Promised Land. Abraham with his family and his animals going towards Canaan. Sarah on a white horse. In the clouds God the Father.

On canvas. 136 cm h. by 184 cm w. From the Treasure House.

- 267.** Christ Driving the Money-Changers from the Temple. In the entrance hall of the temple the dealers in sacrificial animals and the money-changers, one of whom Christ, with uplifted right hand, is chastising. The crowd and animals pressing out of the open doors of the temple.

On canvas. 138 cm h. by 191 cm w. Castle Ambras.

- 268.** Passing into the Ark of Noah. Noah in the middle, the animals surrounding him are turning towards the ark. The members of his family are packing their household goods or driving the domestic animals.

On canvas. 137 cm h. by 191 cm w. Castle Ambras.

**Giacomo Bassano.** (See under No. 263.)

- 269.** Thamar Led to the Stake. On the right Thamar, surrounded by warriors; on the left the aged Juda and the boy holding out staff and ring to him.

On canvas. Oval. 66 cm h. by 114 cm w. Three-quarter length. First hung in the Stallburg under Karl VI.

**Francesco Bassano.** (See under No. 264.)

- 270.** Wooded Landscape with Shepherds and Flocks of Sheep. In the fore-and centre-ground the flocks, in the foreground, in either corner of the painting, a shepherd is lying. In the centre-ground a cistern from which two men are raising the lid. To the left, on an incline, a farm.

On canvas over wood. 81 cm h. by 115 cm w. From the Royal Castle at Prague returned to the Gallery 1894.

**Leandro da Ponte, called Bassano.**

Venetian School (Bassano). Born at Bassano 1558; died at Venice 1623. Pupil of his father Giacomo; since 1591 painted for the most part in Venice.

271. A Merchant of Bassano, His Wife and His Friend. The merchant has a book and some money on the table before him; his wife has a little dog; the friend is holding in his right hand a folded paper, on which «Al Mr. S. Oratio Lago S. Bassano» is written.

On canvas. 93 cm h. by 117 cm w. Half-length. Art Treasures of Karl VI.

**Domenico Theotocopoli, called il Greco.**

(See under No. 596.)

272. Adoration of the Magi. On the left Mary, seated on the steps of the ruin of a temple, the Infant Jesus on her lap. Before her the three Kings, of whom one is kneeling. Behind them their retinue.

On canvas. 93 cm h. by 117 cm w. Archduke Leopold Wilhelm Coll. Formerly ascribed to Giacomo Bassano. The present designation is due to Ludwig Zottmann.

**Francesco Bassano. (See under No. 264.)**

273. Adoration of the Magi. On the right Mary, seated, on her lap the Infant Jesus to whom the King kneeling before him is offering a gift. Behind him stand the other Kings, and further to the left their retinue with dogs and beasts of burden. In the background a landscape and buildings.

On canvas. 134 cm h. by 182 cm w. Provenience cf. No. 270.



**Leandro Bassano.** (See under No. 271.)

274. Portrait of a Premonstrant. The monk is turning over the leaves of a book with his right hand. Three-quarter face, the left side towards the spectator.

On canvas. 115 cm h. by 107 cm w. Three-quarter length. Belvedere Depository.

**Francesco Bassano.** (See under No. 264.)

275. The Presentation in the Temple. The High Priest is bending over the Christchild lying on a table. On the right Mary is kneeling, behind her an old woman and St. Joseph; in the foreground another woman who has a basket with sacrificial pigeons. Near the pillar a chorister lighting a torch. On the left in the foreground a young woman with a child at her breast. Behind her two men.

On canvas. 66 cm h. by 77 cm w. Cat. Mechel 1783.

**Giacomo Bassano.** (See under No. 263.)

276. Adoration of the Shepherds. On the right the Virgin is kneeling before the Infant Christ, holding up both ends of the linen on which the Child is lying. The light radiating from the Divine Child illumines St. Joseph, who is bending over Him, and the approaching shepherds.

On canvas. 74 cm h. by 100 cm w. Archduke Leopold Wilhelm Coll.

**Francesco Bassano.** (See under No. 264.)

277. A Farm. A hilly landscape, on the left in the foreground a lad in red, carrying a hare on a stick; with

him three dogs. On the right a kneeling woman, milking a goat. On a slight incline is represented the expulsion of Adam and Eve from Paradise.

On canvas. 83 cm h. by 115 cm w. Provenience cf. No. 270.

**Leandro Bassano.** (See under No. 271.)

278. January. On the left, a woman sitting before a fire, spinning, and a man warming his hands and feet. In the foreground a kneeling boy, who is binding wood together. From the right two horsemen coming from hawking; before them two dogs and a lad, carrying a hawk on his wrist and a hare on a stick. In the sky the sign of the month: Aquarius.

Inscribed below on the stone step:

*LEANDR  
BASSANENSIS*

On canvas. 146 cm h. by 190 cm w. Provenience cf. No. 270.

**Francesco Bassano.** (See under No. 264.)

279. Boy with a Flute. A boy crowned with vine-leaves, playing a shepherd's flute. Three-quarter face, the right side towards the spectator.

Inscribed above  
on the left: FRANC BASS.  
FFC

On copper. 55 cm h. by 44 cm w. Half-length. Archduke Leopold Wilhelm Coll.

280. **Hercules at the Distaff.** On the left stands Omphale swinging Hercules' club; on the right Hercules sitting at the distaff surrounded by Omphale's women; in the foreground Cupid with bow and quiver; in the background view of a landscape, where the deeds of Hercules are depicted.

Below on  
the middle  
of the step:

**FRANCESCO BASSANO**  
**FAC**

On canvas. 178 cm h. by 374 cm w. From the Royal Castle at Prague.

**Giacomo Bassano.** (See under No. 263.)

281. **Hunting.** A landscape with a hunting party; foremost the beaters-up and a rider. In the foreground a woman milking a goat, near by sheep.

On canvas. 76 cm h. by 112 cm w. Art Treasures of Karl VI.

**Francesco Bassano.** (See under No. 264.)

282. **Portrait of His Father Giacomo.** He is holding palette and brush in his left hand. In the foreground a book lying on a table.

On canvas. 80 cm h. by 72 cm w. Half-length. Cat. Mechel 1783. This picture was taken to Paris 1809 and brought again to Vienna 1815. Pronounced by F. Wickhoff to be by Francesco B. Formerly as Giacomo's portrait of

himself. In the inventory of the Prague Treasure and Art Chamber of 1621 it is mentioned as «ein contrafect vom Jacobo Bassan, vom Leander Bassan gemahlt» (a likeness of J. B., painted by L. B.).

283. The Good Samaritan. The Samaritan is binding up the wounds of the man fallen upon by thieves. A servant is holding a saddled donkey. In the centre-ground the priest and the Levite; on an incline in the bushes the robbers.

On canvas. 73 cm h. by 98 cm w. Archduke Leopold Wilhelm Coll.

284. Boy with a Dog. A boy in a red dress and a brown cloak, looking over his right shoulder, pressing a young dog to him.

On canvas. 56 cm h. by 45 cm w. Half-length. Archduke Leopold Wilhelm Coll. Formerly known as Paolo Veronese.

285. The Water in the Wilderness. A wooded landscape. People and animals crowding round the water which Moses has struck from the rock. A young man offers a filled bowl to an old man on a horse. A boy holds his bowl under the spouting water. Others fill their vessels. In the background Moses striding along.

On canvas. 83 cm h. by 114 cm w. Provenience cf. No. 270.

### **Leandro Bassano.** (See under No. 271.)

286. November. In the foreground on the left sits an old woman by the fire roasting chestnuts, near her another woman holding a goose. In the right foreground a young woman dressing hemp. In the centre-ground on the left a large farm-yard, on the right the land-

scape. In the partially clouded sky the sign of the month: Sagittarius.

Inscribed  
on the  
right:

ER  
L · BASS · FA<sup>T</sup> ·

On canvas. 145 cm h. by 212 cm w. Provenience cf. No. 270.

**Francesco Bassano.** (See under No. 264.)

287. St. Juliana de Falconeriis. The saint, with down-bent head bowing before the vision of the Host. To the right, on a shelf of rock, crucifix and skull. At the feet of the saint all sorts of animals.

On canvas. 128 cm h. by 94 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll. Formerly known as St. Clara. The right determination is by Albert Ilg.

288. St. Francis, wrapped in his monks' habit, kneeling in a grotto before a crucifix which stands on a shelf of rock.

On canvas. 128 cm h. by 94 cm w. Three-quarter length. Archduke Leopold Wilhelm Coll.

289. January and February. On the right are two butchers, preparing a slaughtered pig. At the covered table in the foreground a maid, a boy and a man wrapped in a cloak. In the background, under a roof by a fire, two persons and a third approaching them. In the sky the signs of the months: Aquarius and Pisces.

Above to the right  
on the wall:

On canvas. 111 cm  
h. by 73 cm w. Proven-  
ience cf. No. 270.

VS  
FRANC  
BASS  
IS

290. June, July, August. In the foreground on the left the portal of a house, under which a young woman is standing. She is looking at a dish of figs offered her by a boy. On the right sits a lady; before her two maids and a boy. In the centre-ground the harvest. A waggón is being laden with corn; on the left above, in front of a building, corn is being thrashed. In the sky the signs of the months: Cancer, Leo and Virgo.

Inscribed on the  
lowest step to  
the left:

FRANC. BASS

On canvas. 111 cm h. by 145 cm w. Provenience cf. No. 270.

291. September, October, November. Vintage. In the foreground to the left a cask is being hooped, to the right the grapes are being trodden in a vat. In the middle of the picture an open view of mountainous country. In the sky the signs of the months: Libra, Scorpio and Sagittarius.

Below in the right corner:

FRANC  
BASS

On canvas. 111.5 cm h. by 145 cm w. Provenience cf. No. 270.

**Leandro Bassano.** (See under No. 271.)

292. The Month of August. On the right in the foreground coopers occupied in making casks. On the left a woman who is gathering and arranging the fruit lying on the ground and in baskets. In the centre-ground on the left a building before which are several figures, among them a man shearing a sheep. In the background mountainous country. In the sky the sign of the month: Virgo.

Inscribed on the wooden box above the fruit, behind the woman:

LEANDER BASSANO  
FAC EBAIT

On canvas. 144 cm h. by 211 cm w. Provenience cf. No. 270.

293. The Month of June. In the foreground on the right a waggon, drawn by cows, is being laden with sheaves; on the left a woman offering cherries on a plate to the persons coming out of the porch of the house. A boy is beside her. In the foreground and the middle of the picture a maid with panniers. In a field close by the corn is being cut down. In the background mountainous country. In the sky the sign of the month: Cancer.



Below to the left on the stone step:

# **LEANDER BASSANENSIS FACIEBAT !**

On canvas. 144 m h. by 213 cm w. Provenience cf. No. 270.

**Francesco Bassano.** (See under No. 264.)

294. Abraham on His Journey. In advance a man guiding a white horse on which a boy is riding. Domestic animals follow. Almost behind a rock to the left, scarcely visible, Abraham, who is gazing up at the vision of God in the clouds.

On canvas over wood. 82 cm h. by 113.5 cm w. Provenience cf. No. 270.

295. Autumn Landscape. Vintage. In the foreground and middle of the picture a boy is treading the grapes in a barrel. On the left a waggon drawn by oxen. On a high rock Moses receiving the tables of stone.

On canvas. 82 cm h. by 114 cm. w. Provenience cf. No. 270.

296. Farming. In the foreground on the left a man shearing a sheep. With him a boy. On the right a group of people at their meal. In the centre-ground the harvest. On a high mountain close by Abraham sacrificing Isaac.

On canvas. 82 cm h. by 114 cm w. Provenience cf. No. 270.

**Giacomo Bassano.** (See under No. 263.)

297. Moses Striking Water from the Rock. In the middle-ground Moses with his staff in his left hand,

while he points with the right to the water gushing forth. He is standing near the rock, which occupies the right side of the picture. About him the people of Israel catching the water in different vessels.

On canvas. 82 cm h. by 114 cm w. Provenience cf. No. 270.

298. The Gathering of the Manna. On the right Moses in green, Aaron in red. In the foreground the people gathering the manna. The landscape wooded and mountainous.

On canvas. 82.5 cm h. by 114 cm w. Provenience cf. No. 270.

299. Entombment of Christ. The Body of Christ on a sheet held by men, is being lowered into the tomb. In the foreground on the right the holy women, on the left a man occupied with the ladder. Near the wall of rock to the right a view of Golgotha.

On canvas. 105.5 cm h. by 125 cm w. Provenience cf. No. 270.

### **Leandro Bassano.** (See under No. 271.)

300. The Rich Man and Lazarus. In the foreground on the right Lazarus, whose wounds two dogs are licking. The rich man is sitting at table with a woman. Musicians playing. Pages and servants are bringing dishes; to the left the kitchen and cooks. A girl is kneeling by an open fire. In the foreground a cat and a monkey.

On canvas. 131 cm h. by 192 cm w. Provenience cf. No. 270.

301. The Rich Man and Lazarus. Repetition of No. 300 omitting the girl at the fire.

On canvas. 136 cm h. by 184 cm w. Treasure House.

- 302.** Portrait of the Cardinal Domenico Tuscu. (1598—1620.) The aged man, seen en face, with a white beard, is sitting at a table writing. His gaze is turned to the spectator; he is wearing the Cardinal's red robe and cap.

On the side of the red-upholstered armchair his coat of arms:



On canvas. 123 cm h. by 98 cm w. Three-quarter length. First in Rosa's Catalogue 1804.

### Cabinet III. (Sidelight.)

#### Parrasio Michiele.

Venetian School. Painted in the middle of the XVI. century. Pupil of Paolo Veronese.

- 303.** Portrait of the Venetian Patrician Girolamo Zani, with grey hair and beard, dressed in gold brocade, in his right hand a roll of paper, in his left his gloves.

On the right in the grounding his coat of arms, above the inscription:

1568

HIER<sup>s</sup> ZAN. EQ



On canvas. 116 cm h. by 88 cm w. Half-length. Acquired in Venice 1838. Boschini saw it in the end room of the Procurazi in Venice and mentions it in his «Ricche Minere» as a work by Parrasio. F. Wickhoff first drew attention to this fact. Formerly ascribed to the Venetian School.

**Leandro Bassano.** (See under No. 271.)

304. Farming. In the foreground on the left kneels an old woman milking a goat; on the right a girl is making butter, a man is ordering it for drying. In the background flocks of sheep and a broad landscape with buildings.

On canvas. 145 cm h. by 160 cm w. Provenience cf. No. 270.

305. April. In the foreground on the left a lad preparing a slaughtered kid. Near by a maid carrying two baskets. In the front on the right animals, a boy and a man with baskets. In the centre-ground, at either side, farmhouses, in the middle a view of the landscape. In the sky the sign of the month: Taurus.

Below in the left corner the remains of a former inscription:

On canvas. 146 cm h. by 159.5 cm w. Provenience cf. No. 270.

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SI,

T

**Giacomo Bassano.** (See under No. 263.)

306. The Sower. A man, striding over a field, scattering seed. In the foreground a group of people and animals.

On stone. 30 cm h. by 80 cm w. Archduke Leopold Wilhelm Coll.

**Leandro Bassano.** (See under No. 271.)

307. Spinning and Weaving. In the foreground on the left a woman, on the right a little girl spinning hemp;

behind the woman an old man and a youth who is offering her wine. In the centre-ground on the right, corn is being threshed; buildings form the back-ground.

Below  
to the right on a  
stone:

On canvas.  
130 cm h. by 86  
cm w. Provenience  
cf. No. 270.

LEANDER  
BASSANO'S  
EL'

308. Portrait of a Premonstrant, in the white habit of his order, three-quarter face, the right side turned to the spectator.

On canvas. 79 cm h. by 58 cm w. Half-length. Archduke Leopold Wilhelm Coll.

**Giacomo Bassano (?).** (See under No. 263.)

309. Portrait of a Procurator of San Marco. An elderly, bald-headed man, wearing a purple robe bordered with grey fur.

On canvas. 74 cm h. by 61 cm w. Half length. Belvedere Depository. Formerly ascribed to Domenico Tintoretto.

**Francesco Bassano.** (See under No. 264.)

310. Lazarus and the Rich Man. (Sketch.) In the foreground Lazarus whose sores two dogs are licking. He is turning towards a man approaching him. Behind, on an elevation, the table at which the glutton, enveloped in a red cloak, is seated while servants bring him dishes.

On canvas. 55 cm h. by 43 cm w. Provenience as No. 270.

**Giacomo Bassano.** (See under No. 263.)

311. Portrait of a Procurator of San Marco. Long face with a large nose, black hair and beard. Three-quarter face, the right side towards the spectator. Dressed in red velvet bordered with fur.

On canvas. 49 cm h. by 39 cm w. Half-length. Art Treasures of Karl VI. Formerly ascribed to Jacopo Tintoretto; F. Wickhoff first designated it as a work by Giacomo B.

312. Portrait of a Venetian Senator. Scanty grey hair, short grey beard, dark robe bordered with white fur, white collar.

On canvas. 49 cm h. by 39 cm w. Half-length. Belvedere Depository. Formerly ascribed to Jacopo Tintoretto; F. Wickhoff first designated it as a work by Giacomo B.

**Francesco Bassano.** (See under No. 264.)

313. Adoration of the Three Magi. Mary is sitting in front of the ruins of a temple with the Christchild on her lap. Before Him kneels one of the three kings. Behind him the two others. A boy holds a golden vessel on a golden dish. In the foreground a dwarf with a falcon on his right hand. Round about followers and animals.

Inscribed:

FRANC.<sup>VS</sup>  
BASS<sup>IS</sup> F

On canvas. 288 cm h. by 178 cm w. The top arched.  
From the Ambras Collection in the Lower Belvedere.

**Leandro Bassano.** (See under No. 271.)

314. Summer. In front of a building, in a vine-arbour, sits a lady with a feather fan; a girl is offering her fruit. To the left a covered table, in the foreground a dog. In the background landscape and bathers.

On canvas. 130 cm h. by 86 cm w. Provenience as No. 270.

315. Venus and Vulcan. In the foreground on the left the forge at which Vulcan is forging an arrow for Cupid, who stands near him. Behind Vulcan, Venus. On the right a man is sitting at work on a copper kettle. A boy is placing coins on a table. In the middle of the picture stands a man, who is blowing the bellows.

On canvas. 128 cm h. by 207 cm w. From the Ambras Collection in the Lower Belvedere. A repetition, on a larger scale, (similar to the cut picture, which originally consisted of Nos. 316 and 317) is in the Conservators Palace in Rome.

316. Venus and Vulcan. Repetition of the left side of No. 315. This picture and No. 317 are parts of a larger picture, the complete composition of which is shown in No. 315. In the cutting the middle figure from the back has been almost lost, so that nothing but the right hand blowing the bellows is to be seen.

On canvas. 167.5 cm h. by 108 cm w. Provenience as No. 270.

317. Copper-smithy. Repetition of the right side of No. 315.



On canvas. 167.5 cm h. by 108 cm w. Provenience as No. 270.

**317a. Fair.**

On canvas. 180 cm h. by 264 cm w. Presented by Fräulein Editha Mautner Edle von Markhof.

**Francesco Bassano.** (See under No. 264.)

**318. The Circumcision of Christ.** Repetition of No. 275.

On canvas over wood. 47.5 cm h. by 51 cm w. Provenience as No. 270.

**Giacomo Bassano.** (See under No. 263.)

**319. Bearing the Cross.** St. Veronica offering her kerchief to Christ, who has sunk to the ground under the burden of the cross.

On stone. 60 cm h. by 47 cm w. Archduke Leopold Wilhelm Collection.

**Leandro Bassano.** (See under No. 271.)

**320. Carneval.** The marketplace of a town, in the foreground on the right sellers of poultry. On the left figures in masks. On an open space, closed at the back by a gate, preparations for a bull-fight.

Below in the middle on the stone step:

**LEANDER**

**BASSANENSIS. F.**

On canvas. 145 cm h. by 181 cm w. Provenience as No. 270.

321. The Fishmarket. In the foreground on the right a gentleman purchasing at the fishdealers. One of the fishermen is seated holding a basket, another standing is making a bow. On the left sits an old woman with a boy. In the centre-ground a church, which a bridal procession is approaching, farther back a chapel in which a priest is preaching to the people.

At the bottom of the picture the fragment of the inscription:

*LEANDER*

On canvas. 145 cm h. by 211 cm w. Provenience as No. 270.

**Francesco Bassano.** (See under Nr. 264.)

322. Farmyard. In the foreground kneels the housewife holding a large wooden trough. Near her domestic animals. On the right a lad in red carrying a hare on a stick. In the background a landscape with blue mountains.

Below to the left beside the dog;

*FRANC. BASSANO*  
*FA*

On canvas. 100 cm h. by 79 cm w. Provenience as No. 270.

**Leandro Bassano.** (See under No. 271.)

323. Portrait of the 94<sup>th</sup> Doge Antonio Priuli, with a white beard, in the Doge's gold dress, with the er-

mine collar. Three-quarter face, the right side towards the spectator.

ANTONIVS

Inscribed: VENETIAR

MDCX

On canvas. 134 cm h. by 103 cm w. Three-quarter length. Belvedere Depository.

**Francesco Bassano.** (See under Nr. 264.)

324. The Fair. In the foreground on the left a butcher. In the front of his booth lies a beggar with his crutch. Next him a boy near a board on which is cheese and butter. On the right a woman offering poultry and fruit for sale; beside her a covered table with pastry and cards. Near by a man on horseback speaking to a woman, who is carrying a child. In the middle booths, in the background mountainous country.

Inscribed on the left side of the table:

FRANC<sup>VS</sup> BASS<sup>IS</sup>  
FAC-

On canvas. 125 cm h. by 280 cm w. Provenience as No. 270.

325. Abraham on His Journey. The procession of people and animals is moving towards the left. A woman is

holding up a child to another woman riding on a white horse. In the clouds God the Father. Repetition of Nr. 266.

On canvas. 93 cm h. by 126.5 cm w. From the Ambras Collection in the Lower Belvedere.

### **Girolamo da Ponte, called Bassano.**

Venetian School (Bassano). Born at Bassano 1560, died there 1622. Pupil and assistant of his father Giacomo.

- 325 a.** The Adoration of the Shepherds. Mary is holding with both hands the linen on which the Christ-child lies. To the left in the foreground, St. Joseph, behind him a woman and a man, who is baring his head. To the right three shepherds.

Inscribed below in the middle:

*HI . . . . . NYMVS DE  
BASS. P.*

On canvas. 153 cm h. by 133 cm w. Taken from the Gallery Depot 1905.

### **Venetian. XVI. Century.**

- 326.** The Jews Gathering Manna. In the foreground on the left stands Moses, surrounded by a crowd of people. Men and woman occupied in gathering the manna. Hilly landscape, before the rain.

On canvas. 100 cm h. by 199 cm w. In the inventory of the Archduke Leopold Wilhelm Collection (1659) as Palma Giovine. Formerly ascribed to Jacopo Tintoretto.

**Venetian, first half of the XVI. Century.**

327. Portrait of a Venetian Patrician, middle-aged, with narrow forehead, bald head and a short brown beard, dressed in light red bordered with fur.

On canvas. 74 cm h. by 61 cm w. Half-length. Belvedere Depository. Has the greatest similarity to Pordenone's style. (E. v. Engerth.)

**Venetian, second half of the XVI. Century.**

328. Portrait of a Man. An old man with a great white beard, standing, his left hand holding his dark fur cloak together.

On canvas. 94 cm h. by 58 cm w. Half-length. Art Treasures of Karl VI. Ascribed by F. Wickhoff to Domenico Tintoretto, formerly to Jacopo T. More probably by Bernardo Strozzi. (Aug. Schäffer.)

**Domenico Tintoretto.**

329. Portrait of a Man. A middle-aged man, his head turned to the left. A dark fur cloak over the red under-dress.

On canvas. 81 cm h. by 65 cm w. Half-length. Belvedere Depository. By F. Wickhoff first recognised as a Domenico T., formerly ascribed to Jacopo Tintoretto.

330. Portrait of a Procurator of San Marco, with grey hair and beard, in the official dress. On the right through a window the view of a canal.

On canvas. 111 cm h. by 86 cm w. Half-length. Cat. Rosa, 1804. Formerly ascribed to Jacopo Tintoretto.

**Andrea Schiavone. (See under No. 146.)**

331. Mucius Scaevola. On the right Porsenna on the throne. At his feet the body of the slain royal secret-

1974 F97  
KISER, Clyde V.

Fertility Trends and Differentials  
Among Nonwhites in the United Sta-  
tes.- Reprinted from The Milbank -  
Memorial Fund Quarterly, April 1958,  
Vol. XXXVI, No. 2.- pp. 149-197, 22-  
5 cms.

490



ary, at whose head, in a bronze holder, a fire is burning, in which Scaevola is holding his right hand with the dagger.

On canvas. 46 cm h. by 121 cm w. From the Belvedere Depository. Formerly ascribed to Jacopo Tintoretto.

### Venetian. XVI. Century.

332. Tobias Guided by the Angel. Wide river-landscape bounded by hills. In the background a village.

On canvas. 47 cm h. by 77 cm w. Probably from the Archduke Leopold Wilhelm Collection.

### After Jacopo Tintoretto (?).

(See under No. 224.)

333. Portrait of the Doge Nicolò da Ponte. The aged Doge is sitting with his left arm on the back of the chair. On his head the Doge's baretta and over the robe of gold brocade an ermine collar. (Nicolò was made the 87<sup>th</sup> Doge of Venice on the 19<sup>th</sup> of March 1578 in the eighty-eighth year of his age. He was doctor, procurator of San Marco, versed in science, and was often entrusted with missions by kings and popes. He was at the same time as Matthew Dandolo orator at the Council of Trient. Under his sway the Procuratie vecchie were built on St. Mark's Square. He was an excellent ruler. Died at the age of 95 on the 29<sup>th</sup> July 1585.)

On canvas. 86 cm h. by 60 cm w. Half-length. Art Treasures of Karl VI. Formerly attributed to Jacopo Tintoretto himself.

**Domenico Tintoretto.** (See under No. 227.)

334. Portrait of a Man, in black, with short brown hair and beard.

On canvas. 71 cm h. by 57 cm w. Half-length. Taken from the Belvedere Depository 1824. Formerly ascribed to Jacopo T., then (by Wickhoff) to Domenico.

**Cabinet IV. (Side light.)****Giovanni Battista Crespi, called il Cerano.**

School of Milan. Born at Cerano (in the Novara district) 1557; died at Milan 1633. Pupil of Procaccini.

335. Christ Appearing before the Apostles Peter and Paul. In an aureole, the Holy Ghost above Him, Christ, resting on a throne of clouds, offering the keys to Peter, who is kneeling to His right. Opposite kneels Paul with book and sword before him. Behind Peter a boy holding the triple crown.



Below to the left a coat of arms:

On canvas. 273 cm h. by 184 cm w. Cat. Rosa, 1796.

**Daniele Crespi.**

School of Milan. Born at Milan about 1590; died there 1630. First pupil of G. B. Crespi; then of Cesare Procaccini.

336. Joseph's Dream. Joseph has fallen asleep in his workshop. The angel, exhorting him to flee, touches him with his left hand, pointing with his right to the next room, in which Mary and the sleeping Child are seen.

On canvas. 297 cm h. by 202 cm w. Cat. Mechel, 1783.

**Giuseppe Maria Crespi.**

School of Bologna. Born at Bologna 16<sup>th</sup> March 1665; died there 16<sup>th</sup> July 1747. Pupil of D. M. Canuti and Carlo Gignani.

337. Achilles and the Centaur Chiron. Achilles is being instructed in archery by the centaur. En grisaille.

On canvas. 142 cm h. by 134 cm w. Cat. Mechel, 1783.

338. Aeneas, the Sibyl and Charon. Aeneas, guided by the sibyl of Cumae gets into the boat. Charon holds the oar ready to push the boat from the shore.

On canvas. 143 cm h. by 134 cm w. Cat. Mechel, 1783.

**Florentine. XVII. Century.**

339. Rebecca at the Well. Rebecca letting Abraham's servant Eliezer drink from her pitcher. On the right a maid and women at the well; on the left servants with camels.

On canvas. 121 cm h. by 155 cm w. Brought to the Gallery from Castle Ambras in 1773.

**Francesco Furini.**

Florentine School. Born at Florence about 1600; died there 1649. Pupil of Matteo Roselli.

340. The Penitent Magdalene. A gloomy landscape; Magdalene, nude, sits gazing mournfully upwards, her head turned to the right. In the foreground on the right a book leaning against a skull; on the left the box of ointment.

On canvas. 169 cm h. by 150 cm w. From the Castle Ambras near Innsbruck. Inventory 1719.

### **Tomaso Gherardini.**

Florentine School. Born at Florence 1715; died there 1797. Pupil of Meucci and the Academies of Bologna and Venice.

- 341.** Ariadne's Triumph. Ariadne is sitting in a two-wheeled chariot drawn by leopards. Behind her a little Goddess of Victory. Two bacchants accompany the chariot.

Inscribed below on the left:

*Tom<sup>so</sup> Gherardini F. 1777*

On canvas. 113 cm h. by 128 cm w. This and Nos. 352 and 353 are en grisaille imitations of reliefs, and were bought in Florence from the artist himself for 885 Lire on the 17<sup>th</sup> February 1778. (E. v. Engerth.)

### **Giulio Cesare Procaccini.**

School of Milan. Born at Bologna 1548; died at Milan about 1626. Pupil of his father Ercole Procaccini.

- 342.** The Mourning for Christ. The Body of Christ lies on the lap of His mother. Amongst the mourners around Him kneels Magdalene in the foreground on the left. On the right Nicodemus, the crown of thorns in his hand.

On canvas. 262 cm h. by 200 cm w. Since 1796 in the Gallery.

### **Giovanni Billiverti.**

Florentine School. Born at Florence 1576; died there 1644. Pupil and assistant of Ludovico Cardi, called il Cigoli.

- 343.** Christ and the Samaritan Woman at the Well. Christ sits under a vine-arbour. The Samaritan woman

standing opposite Him, holds a kettle-shaped vessel on the stone rim of the well. Between them stands a boy.

On canvas. 241 cm h. by 194 cm w. From Castle Ambras.

### Francesco Curradi.

Florentine School. Born at Florence 1576; died there 1661. Pupil of Battista Naldini.

344. Abraham and the Angels. On the left Abraham is kneeling before his house with folded hands; behind him, in the doorway, Sarah. The three angels approach from the right, one of them pointing at Sarah.

On canvas. 235 cm h. by 177 cm w. From Archduke Sigismund Franz Collection, in 1773 from Castle Ambras to the Gallery.

### Jacopo da Empoli.

Florentine School. Born at Florence about 1554; died there 1640. Pupil of Tommaso da S. Frediano; then influenced by the study of the works of Andrea del Sarto, Fra Bartolommeo and Pontormo.

345. Susanna before the Bath. Susanna is sitting in a garden, two women are occupied in preparing her for the bath. On the right, in the centreground, between trees, the two elders; in the foreground a little dog.

Inscribed on the stone step:

IACOPO EMPOLI. F. 1600

On canvas. 230 cm h. by 173 cm w. In 1773 from Castle Ambras to the Gallery.

**Lorenzo Lippi.**

Florentine School. Born at Florence 1606; died there 1664. Pupil of Matteo Roselli.

346. Christ and the Samaritan Woman. On the right Christ sitting at the well. The Samaritan woman stands before him, resting with her left hand a copper can against her hip. A nude child timidly holds her dress.

H. F.

Inscribed under Christ's left hand:

1644

On canvas. 186 cm h. by 176 cm w. Since 1804 in the Gallery.

**Lodovico Cardì, called il Cigoli.**

Florentine School. Born at Cigoli near Empoli 21<sup>st</sup> September 1559; died at Rome 1613. Pupil of Santi di Tito and successor of Alessandro Allori; also influenced by the study of Correggio and the Venetians.

347. The Mourning for Christ. The body of the Saviour, supported by Nicodemus, lies on the lap of His mother. Behind Mary, on the right, two angels with the Instruments of the Passion.

On canvas. 194 cm h. by 146 cm w. Brought to Vienna in 1792 from the Pitti Gallery in Florence by way of exchange.

**Giuseppe Arcimboldi.**

Milanese School. Supposed to have died at Milan 1593 at the age of sixty.

348. Winter, represented by a half-length figure composed of knotty wood and straw- plaiting.

GIUSEPPE  
ARCIMBOLDO

Inscribed below to the right:

• F •

On lime wood. 67 cm h. by 52 cm w. Art and Treasure House of Rudolf II. in Prague.

349. Summer, represented by a half-length figure composed of fruit and wickerwork.

In the straw-plaiting on collar and shoulder:

GIUSEPPE  
ARCIMBOLDI F

1563

On lime wood. 67 cm h. by 52 cm w. Art and Treasure House of Rudolf II. in Prague.

350. Water, represented by a half-length figure composed of marine animals.

On lime wood. 67 cm h. by 52 cm w. Art and Treasure House of Rudolf II. in Prague.

351. Fire, represented by a half-length figure composed of flames, weapons etc. Round the neck ornaments over a pistol, next to which a little powderhorn, with the imperial eagle, is visible.

Inscribed below to the right:

Josephus Arcimboldus  
Mtnensis. F.

On lime wood. 67 cm h. by 52 cm w. Art and Treasure House of Rudolf II. in Prague.



**Tomaso Gherardini.** (See under No. 341.)

352. A Sacrifice to Pan. The little figure of Pan stands on a high pedestal near an altar-basin. On the right, a woman pressing a torch against the ground; another woman feeds the fire. On the left a man is bringing the sacrificial animal; further back a faun.

Inscribed below to the left:

*Tom<sup>so</sup> Gherardini F 1777*

On canvas. 113 cm h. by 129 cm w. Provenience as No. 341.

353. Victoria and Fama, en profile, the right side visible, in their car of victory drawn by two steeds.

Inscribed below on the left:

*Tom<sup>so</sup> Gherardini F. 1777*

On canvas. 113 cm h. by 129 cm w. Provenience as No. 341.

**Orazio Lomi, called Gentileschi.**

Florentine School. Born at Pisa 1563; died at London 1646. Pupil of Aurelio Lomi.

354. Resting on the Flight to Egypt. Mary, resting on the ground, suckling the divine Child. On the left St. Joseph, asleep. In the background a dark wall of rock.

Inscribed below  
to the left on  
a stone:

HORATIVS  
GENTILESHVS  
FECIT

On canvas. 139 cm h. by 217 cm w. First mentioned in the Prague Inventory 1718.

355. The Penitent Magdalene. The saint is lying on the ground in a grotto, supporting her head on her left arm. On the left view of a landscape.

Inscribed below to the right on a stone:

HORATIVS · GENTILE SCHI  
FLORENTINVS

On canvas. 131 cm h. by 215 cm w. Bought 1648 by Archduke Leopold Wilhelm from the Collection of the Duke of Buckingham.

**Pietro Berrettini da Cortona.**

Roman School. Born at Cortona 1<sup>st</sup> November 1596; died at Rome 16<sup>th</sup> May 1669. Pupil of Andrea Comodi; influenced by B. Pocetti.

356. The Marriage of St. Catherine. On the right in a landscape the Madonna is seated, holding the Christ-child on her lap. On the left kneels St. Catherine receiving the ring from the Saviour.

On canvas. 111 cm h. by 95 cm w. Oval. Acquired 1802 from the Collection of Cardinal Prince Albani in Rome.

357. Hagar Returning to Abraham's House. On the right, before the door of his hut, stands Abraham wel-

coming Hagar, who is being led home by an angel. Sarah sits in the interior of the hut.

On canvas. 124 cm h. by 94 cm w. In the Gallery since 1796.

- 358.** Saul and Ananias. The blind Saul kneeling before the aged Ananias, who is laying his right hand on Saul's head. In the foreground kneels a youth with fair curls. Behind Saul his followers.

On canvas. 52 cm h. by 53 cm w. Art Treasures of Karl VI.

### **Giovanni Battista Lupicini.**

Florentine School. Painted at Florence about 1625. Pupil of Lodovico Cardi, called *il Cigoli*.

- 359.** Martha Reproving her Vain Sister. Mary Magdalene sits at her toilette table; beside her the maid combing her mistress' hair. On the right stands Martha reproving her vain sister.

On canvas. 132 cm h. by 105 cm w. Three-quarter length. Archduke Leopold Wilhelm Collection.

### **Pietro Ricchi, called *il Lucchese*.**

School of Bologna. Born at Lucca 1606; died at Udine 1675. Worked first in Passignano's School, then in Guido Reni's; later on greatly influenced by the Venetians (particularly Pietro Liberi).

- 360.** The Penitent Magdalene. The penitent is standing in a grotto, clasping her hands on a red-bound book; her long fair hair floating about her.

On canvas. 174 cm h. by 108 cm w. Art Treasures of Karl VI.

**Giovanni Francesco Romanelli.**

Roman School. Born at Viterbo 1617; died at Rome 1662. Pupil of Pietro da Cortona.

361. **Triumphal Dance of the Israelitish Women before David.** On the right, in a landscape, David is seated with the head of Goliath in his left hand. Women and children hail him, dancing and singing.

On canvas. 63 cm h. by 91 cm w. Art Treasures of Karl VI. Transferred to Paris 1809; returned to Vienna 1815.

362. **The Indian Kings Doing Homage to Alexander the Great,** who, in armour, on a white horse, is receiving crown and sceptre.

On canvas. 63 cm h. by 91 cm w. Art Treasures of Karl VI.

**Lodovico Cardi, called il Cigoli.**

(See under No. 347.)

363. **The Holy Trinity.** God the Father, before whom the Holy Ghost, in the form of a dove, hovers, with Christ's head resting on His lap. Angels about the group.

On canvas. 68 cm h. by 51 cm w. Bought 1801 from the Coll. of Cardinal Prince Albani.

**Giulio Cesare Procaccini.** (See under No. 342.)

364. **The Holy Family.** Mary holds the Christchild on her lap, caressing the Infant John with her right hand. Behind Mary an angel, holding an apple and two roses.

On poplar wood. 67 cm h. by 60 cm w. Arch. Leopold Wilhelm Coll. A repetition is in the Old Pinakothek in Munich.

**Ciro Ferri.**

Roman School. Born in the precincts of Rome 1634; died at Rome 1687. Pupil of Pietro da Cortona.

365. Christ and Mary Magdalene. On the right stands the Saviour, a spade in His left hand, turning away from Magdalene, who kneels on the left, stretching out both hands to Him. Background landscape.

On copper. 48 cm h. by 38 cm w. Cat. Mechel, 1783.

**Cristofano Allori.**

Florentine School. Born at Florence 17<sup>th</sup> October 1577; died there 1621. Pupil of his father Alessandro Allori and of Gregorio Pagani.

366. Judith with the Head of Holofernes. Judith holds a sword in her right hand, in her left the head of Holofernes. Behind her a woman. (Judith is said to be the portrait of the courtesan Mezzafirna, Holofernes that of Allori.)

On canvas. 134 cm h. by 107 cm w. Three-quarter length. First in the inventory of 1816. A genuine specimen from this master of the same representation is in the Palazzo Pitti, a smaller repetition in the Uffizi at Florence. Old copies are in the Rijksmuseum at Amsterdam, at Hampton Court and in the Hermitage at St. Petersburg. The picture before us may also be only a good old copy.

**Giovanni Paolo Lomazzo.**

School of Milan. Born 1538; died 1600. Pupil of G. B. de la Cerva.

367. Portrait of Himself, en profile, the left side turned to the spectator. Nude, except for a white linen cloth hanging from the right shoulder.

On oak wood. 50 cm h. by 48 cm w. Half-length. Art Treasures of Karl VI. According to F. Wickhoff Lomazzo's own portrait for the medallion of Prospero Fontana. Formerly ascribed to Pontormo.

### Francesco Trevisani.

Roman School. Born at Castelfranco or Treviso 1656; died at Rome 1746. Pupil of A. Zanchi at Venice; but studied principally at Rome.

368. The Body of Christ, Borne by Angels. The Body, sunken, supported and mourned over by three angels and two smaller angels, one of whom is holding the crown of thorns.

On canvas. 139 cm h. by 124 cm w. Coll. of Cardinal Prince Albani at Rome.

### Francesco Furini. (See under No. 340.)

369. The Penitent Magdalene. Magdalene supporting both arms on a stone table, resting her cheek in her left hand. Before her stands the golden box of ointment.

Below to the left on the stone the Hebrew inscription:

אשרי אבלים כי ינחמו

(Blessed are they that mourn, for they shall be comforted.)

On canvas. 69 cm h. by 60 cm w. Half-length. First in Mechel's Catalogue, 1783.

### Bartolommeo Schidone (Schedone) (?).

School of Modena. Born at Modena, date unknown; died at Parma 1615 at a youthful age. Imitator of Correggio.

370. Madonna and Child. The Madonna is resting her head lightly in her left hand. Seated on her knees, on a blue cushion, the Christchild, holding up a bird.

On canvas. 36 cm h. by 42 cm w. Three-quarter length. From the Cardinal Prince Albani Coll. Catalogued formerly as a studio picture of Guido Reni. Ascribed to Schidone by F. Wickhoff.

### Mario Balassi.

Florentine School. Born at Florence 1604; died there (?) 1667. Pupil of Jacopo Ligozzi, Matteo Roselli and Passignano.

- 371.** Madonna and Child and the Infant John. The Madonna holds the Christchild on her lap. In the background the Infant John.

On stone. Circular. Diameter 23 cm. Three-quarter length. First mentioned in Rosa's Catalogue, 1796.

### Carlo Dolci (?).

Florentine School. Born at Florence 25<sup>th</sup> May 1616; died there 17<sup>th</sup> January 1686. Pupil of Jacopo Vignali. Grandson and pupil of Matteo Roselli.

- 372.** Mater Dolorosa. The Madonna is wrapped in a blue cloth, which is passed over her head.

On olive wood. Circular. Diameter 19 cm. Half-length. First in Rosa's Catalogue, 1796.

- 373.** Mater Dolorosa. (The same representation as No. 372.)

On copper. Oval. 30 cm h. by 22 cm w. Half-length. Belvedere Depository.

### Carlo Dolci. (See under No. 372.)

- 374.** Sincerity. A young woman, crowned with lilies, holding in her right hand a golden, blood-besprinkled heart; she is gazing upwards.

On canvas. 102 cm h. by 87 cm w. Half-length. Bought from the Venetian Secretary of Legation Gradenigo 1797.



Mentioned by Baldinucci, according to whom Dolci painted it about 1670 at the same time as a half-length picture of St. Agatha and a St. John the Evangelist, all three designed for Venice. For pictures of this sort, says Baldinucci, he generally received no less than 100 Florentine Scudi.

375. The Virgin and Child. The Virgin holds with both hands the Christchild who is standing on her lap giving the benediction.

On canvas. 95 cm h. by 77 cm w. Three-quarter length. Octagonal. By way of exchange from Florence 1792.

376. Portrait of the Archduchess Claudia Felicitas, daughter of the Archduke Karl Ferdinand of Tyrol and Anna, daughter of Cosimo II. of Florence. (Born 30<sup>th</sup> May 1653, married 15<sup>th</sup> October 1673 to Emperor Leopold I., died 8<sup>th</sup> April 1676.) The Archduchess has short brown curling hair, is dressed in bluish-green, trimmed with black veiling.

On canvas. 91 cm h. by 70 cm w. Half-length. From the Ambras Collection in the Lower Belvedere. Baldinucci relates that Carlo Dolci was called to Innsbruck in 1670 to paint the Archduchess, in place of J. Sustermans, who was too old to make the journey. That he had commenced the first portrait of her after Easter, and that later on he had completed a second portrait of her in another position for the Grand-Duke of Tuscany. The latter is probably the portrait now in the Uffizi, the former being the one before us.

### Francesco del Cairo.

Milanese School. Born at Varese 1598; died at Milan 1674. Pupil of Pierfrancesco Mazzucchelli.

377. Portrait of a Man. A young man in sables, three-quarter face, the right side towards the spectator. In the background an aqueduct.

On canvas. 87 cm h. by 71 cm w. Three-quarter length. Cat. Mechel, 1783.

**Carlo Dolci.** (See under No. 372.)

378. Studio Picture. Christ with the Cross. The Saviour, the crown of thorns on His head, holding with both hands the cross, which he carries on the left shoulder.

On canvas. 76 cm h. by 64 cm w. Half-length. First in Rosa's Cat., 1796.

**Gasparo Vanvitelli.**

Born at Utrecht 1647; died at Rome 1736. Pupil of Matthias Withos, a cultured Netherlander, who settled and worked in Italy.

379. View of St. Peter's at Rome. The façade, the dome rising above it, in the middle; on the right the Vatican, at either side the Colonnades.

Below to the right on the stone:

GAS  
V: W

On canvas. 45 cm h. by 85 cm w. 1800 brought to Vienna from the Collection of Cardinal Prince Albani.

**Room III. (Top light.)**

**Studio of Paolo Caliari, called Paolo Veronese.**

Venetian School. Born at Verona 1528; died at Venice 19<sup>th</sup> April 1588. Pupil of Antonio Badile at Verona, worked then in his native town under the influence of Cavazzola and Brusasorci. From 1555 in Venice under the influence of the great Venetian masters.

380. Susanna and the Two Elders. Susanna, nude, is endeavouring to cover herself with a robe. The two

Elders, in red, are both stretching out their left hands towards her. A little dog is barking at the intruders.

On canvas. 140 cm h. by 280 cm w. Originally formed with Nos. 381, 382, 406, 407 and 408 a series of ten pictures bought in 1648 from the Buckingham Collection. According to F. Wickhoff the pictures belong «neither to Paolo's studio nor to that of his heirs, but are from one of his imitators. If a name must be mentioned, Francesco Montemezzano is the most likely man to have painted them». The pictures were formerly ascribed to Paolo Veronese himself.

381. Hagar and Ishmael. A green oasis, in the middle of which Hagar is sitting. With her right hand she holds Ishmael, who sits at her feet gazing up at the Angel who is pointing out the way to a spring.

On canvas. 142 cm h. by 285 cm w. Provenience as No. 380.

382. The Centurion of Capernaum. Christ stands near a stone balustrade with three disciples about him. Between two warriors kneels the aged centurion stretching his hands imploringly towards the Saviour.

On canvas. 141 cm h. by 286 cm w. Provenience as No. 380.

### Paolo Veronese's Heirs.

Paolo Veronese's studios were carried on by his brother Benedetto Caliari (born at Verona 1538, died ad Venice 1598) and his sons Gabriele Caliari (born at Venice 1568, died there 1631) and Carlo (Carletto) Caliari (born at Venice 1570, died there 1596). The works created by them are generally signed «Heredes Paoli».

383. The Adoration of the Saviour by the Shepherds. On the left sits the Madonna suckling the Child; Joseph leaning on his staff. The kneeling shepherds have brought gifts. Above hover two angels.

On the left side inscribed on the pillar:

HÆ . PA<sup>L</sup> . VE<sup>S</sup> . FA .

On canvas. 236 cm h. by 137 cm w. From Venice to Vienna 1816. Originally in the Monastero degli Ogni Santi at Treviso.

### **Polidoro Lanzani.**

Venetian School. Born at Venice 1515; died there 1565. Pupil of Titian.

384. The Holy Family. The Virgin, on the right, sitting on a stone bench, holds the Christchild lying on her lap. On the left sits St. Joseph; between them the Infant John. An angel holds a wreath of flowers over Mary's head.

On canvas. 105 cm h. by 132 cm w. Archd. Leopold Wilhelm Coll.

### **Paolo Farinato.**

School of Verona. Born at Verona 1522; died there 1606. Pupil of Nicolo Giolfino, studied afterwards under the influence of Parmigianino and Paolo Veronese.

385. St. Sebastian. The saint, pierced by two arrows, has sunk down at the pillar to which his arms are bound with cords.

On canvas. 114 cm h. by 71 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

In the Manner of **Paolo Veronese.**

(See under No. 380.)

386. The Holy Bishop Nicholas, in vestments, advancing, in his right hand the crosier and the book with the golden apples.

On canvas. 114 cm h. by 56 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

**Paolo Farinato.** (See under No. 385.)

387. John the Baptist, sitting on a bench, the reed-cross in his right hand. Near him the lamb.

On canvas. 89 cm h. by 58 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

388. The First Parents, after Their Expulsion from Paradise. In the shadow of the trees sits Eve, pressing Abel to her breast, Cain lying at her feet. Adam, kneeling, is getting water from a spring.

On canvas. 124 cm h. by 174 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

**Paolo Veronese.** (See under No. 380.)

389. The Adoration of the Magi. Mary, with the Christ-child on her lap, is sitting before a colonnade; on the left Joseph bending forward; in the middle, the oldest of the kings, whose train is carried by a page in white, kneeling; the two other kings and their retinues follow.

On canvas. 272 cm h. by 189 cm w. Rounded at top. This picture and No. 404 once formed the painted door-wings of the organ-case in the church Sant' Antonio at Torcello near Venice. No. 389 was divided in the middle, forming the outer sides of the wings, the two halves of the picture being joined when the doors were closed; No. 404, divided in the same way, formed the inner sides of the wings and was only visible when these were standing open. Later on the church was closed; the pictures were brought from Venice to Vienna 1816. Pozzo states that they were painted after 1580 in Paolo Veronese's latter

years. According to F. Wickhoff, good studio-pictures in a decorative style in which Carletto, the son of the master, probably had the greatest participation.

### **Paolo Farinato.** (See under No. 385.)

- 390.** Lucretia in the Act of Stabbing Herself. Lucretia, adorned with pearls and jewels, her fair head inclined towards her right shoulder, thrusting the dagger into her breast.

On canvas. 47 cm h. by 92 cm w. Half-length. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

### **Battista Zelotti da Verona.**

School of Verona. Born at Verona about 1532; died 1592. Pupil of Antonio Badile and also perhaps of his uncle Paolo Farinato; afterwards influenced by Paolo Veronese as his assistant.

- 391.** Judith, magnificently adorned, holding in her outstretched hands the head of Holofernes. In the foreground on the right stands her black female slave in a stooping attitude.

On canvas. 111 cm h. by 100 cm w. Half-length. Archd. Leopold Wilhelm Coll. F. Wickhoff ascertained B. Zelotti to be the artist. Formerly ascribed to Paolo Veronese.

### **After Battista Zelotti da Verona.**

(See under No. 391.)

- 392.** Picture of a Woman with a Child. She is standing en face in a rich dress of gold brocade, the breast partly uncovered, the left hand in her hair, clasping with her right a boy represented as Cupid.

On canvas. 103 cm h. by 85 cm w. Three quarter-length. First in Rosa's Catalogue, 1804. Formerly ascribed to Zelotti himself. The original is in the Gallery at Oldenburg.

### **Battista Zelotti da Verona.**

(See under No. 391.)

393. The Anointing of David. David is kneeling before an altar, his head turned upwards to the aged Samuel, who is pouring consecrated oil from a silver can into a vessel held by a youth. David's brothers, their wives and children surround the group; vessels of gold and silver are standing on the ground.

On canvas. 193 cm h. by 373 cm w. Art Treasures of Karl VI. F. Wickhoff designated name of master and subject of the picture. Formerly ascribed to Paolo Farinato.

### **Polidoro Lanzani. (See under No. 384.)**

394. Christ and Magdalene. Christ is sitting on the left of a long white covered table. Before him kneels Magdalene. At the long side of the table sit the apostles Peter and Paul; near them Simon, standing. On the right the domestics.

On canvas. 68 cm h. 94 cm w. Archd. Leopold Wilhelm Coll. Formerly catalogued «In the manner of Giorgione». Crowe and Cavalcaselle maintain the artist to be P. Lanzani. G. Ludwig ascribes the pictures to the heirs of Bonifazio.

### **Antonio Badile.**

Veronese School. Born at Verona 1516; died 1560. Teacher of Paolo Veronese.

395. Portrait of a Lady. A lady beautifully dressed standing at a table covered with a cloth; in her left hand a golden girdle and two arrows, in her right hand a bow.



On canvas. 124 cm h. by 79 cm w. Half-length. Catalogue Mechel 1783. Ascribed formerly to Paolo Veronese and taken for the portrait of the Queen of Cyprus, Catherine Cornaro. The correct name of the painter given by F. Wickhoff.

**Paolo Veronese.** (See under No. 380.)

396. Christ before Jairus' House. On the open steps leading to the house, His disciples about Him, stands Christ, turning to the sick girl, who is kneeling supported by two women. Below on the left cripples and sick people.

On canvas. 102 cm h. by 136 cm w. Archd. Leopold Wilhelm Coll.

**Antonio Badile.** (See under No. 395.)

397. Portrait of a Lady. A fair-haired lady, adorned with pearls, caressing a heron which stretches his beak towards a white flower at her breast.

On canvas. 107 cm h. by 90 cm w. Half-length. In the Prague Inventory, 1718. Formerly ascribed to Paolo Veronese. The correct name given by F. Wickhoff.

**Paolo Farinato.** (See under No. 385.)

398. Hercules and Dejanira. Hercules in a forest about to shoot an arrow at the Centaur Nessus who is carrying Dejanira off at full speed.

On canvas. 68 cm h. by 53 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

**Paolo Veronese.** (See under No. 380.)

399. Madonna and Child with Saints. In the middle the enthroned Madonna with the Child. To her right

stands St. Barbara, to her left St. Catherine, each presenting a kneeling nun to the Holy Virgin.

On canvas. 69 cm h. by 85 cm w. Coll. of Archd. Leopold Wilhelm who acquired the picture from the collection of the former English ambassador at the Republic of Venice, Visconti Basil Fildirg.

**Paolo Farinato.** (See under No. 385.)

- 400.** Venus and Adonis. Adonis is sitting in a forest holding with his right arm Venus on his knees. On either side dogs standing or lying.

On canvas. 68 cm h. by 53 cm w. Archd. Leopold Wilhelm Coll. Pendant to No. 398. Formerly ascribed to Paolo Veronese.

- 401.** The Nuptials of St. Catherine. In the middle of a pillared hall the Madonna is seated, on her lap the Christchild who is putting the ring on the finger of St. Catherine kneeling on the right side. To the left of the Madonna kneels St. Agnes with the lamb.

On canvas. 68 cm h. by 78 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

**Paolo Veronese.** (See under No. 380.)

- 402.** Adoration of the Kings. In the middle the Virgin sitting with the Christchild on her lap. Before her kneels the oldest King; the two others approach. Behind Mary St. Joseph. In the foreground on the left a horse; on the right a page in white, seen from the back.

On canvas. 117 cm h. by 174 cm w. Archd. Leopold Wilhelm Coll.

Studio of **Paolo Veronese**. (See under No. 380.)

403. **Abraham's Sacrifice**. In the middle of the picture a ruin on one side of which is the sacrificial altar, with a fire burning on it; on the other side Isaac, kneeling; an angel flying down is taking the sword out of the hand of Abraham, who is seen from the back. In the bushes the ram.

On canvas. 102 cm h. by 167 cm w. Archd. Leopold Wilhelm Coll.

**Paolo Veronese**. (See under No. 380.)

404. **The Annunciation**. On the right in a rotunda kneels the Virgin at her praying desk; over her hovers the Holy Ghost in the form of a dove. From the left comes the angel of the annunciation.

On canvas. 276 cm h. by 188 cm w. Provenience as No. 389.

**Carlo Caliari, called Carlo (Carletto) Veronese**.

Venetian School. Born at Venice 1570; died there 1596. Son and pupil of Paolo Veronese, imitated for a time Giacomo Bassano.

405. **St. Augustine Making the Rules of His Order**. He is sitting, pen in hand, in the centre of the picture, surrounded by the Religious of his Order, while a choir-boy kneels before him holding an open book.

Below  
to the right:

On canvas. 285  
cm h. by 148 cm w.  
From Venice to Vien-  
na 1816.

*Carlo Caliari*

**Paolo Veronese's Studio.** (See under No. 380.)

406. *The Adulteress Before Christ.* In the middle, at the entrance to the temple, stand Christ and the adulteress. On the right the Pharisees, withdrawing, come down the steps. In the foreground on the left an old man, his back to the spectator.

On canvas. 144 cm h. by 289 cm w. Provenience as No. 380.

407. *Lot's Flight from Sodom.* Lot, guided through a gloomy forest by the angel; his daughters at either side of the angel. In the background Lot's wife, transformed into a pillar of salt.

On canvas. 138 cm h. by 296 cm w. Provenience as No. 380.

408. *Christ and the Samaritan Woman.* In the middle of the picture the long trough of the well. On the right stands the Samaritan woman, on the left Christ is sitting. Behind the well high trees.

On canvas. 143 cm h. by 289 cm w. Provenience as No. 380.

**Paolo Farinato.** (See under No. 385.)

409. *The Resurrection.* On the left two angels are raising the stone from the grave from which the Saviour is floating upwards. On the right a soldier, sinking to the ground.

On canvas. 115 cm h. by 73 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Paolo Veronese.

**Antonio Vasilacchi, called l'Aliense.**

Venetian School. Of Greek origin. Born 1556; died at Venice 1629. Pupil of Paolo Veronese, Benedetto Caliari

and Dario Varotari; for a time greatly influenced by Tintoretto.

- 410.** Allegory of Justice and Temperance. Justice, a seated female figure, holds sword and scales; Temperance is mixing the contents of two pitchers.

On canvas. 148 cm h. by 105 cm w. Acquired in Venice 1838. Originally as a work of Matteo Ingoli in the Palazzo delle Beccarie at Venice; later ascribed to Aliense (G. Ludwig).

**Jacopo Palma the Younger,  
called Palma Giovine.**

Venetian School. Grandnephew of Palma Vecchio. Born at Venice 1544; died there 1628. Pupil of his father Antonio Palma; afterwards influenced by the study of the works of Titian and Tintoretto, Raffael and Michelangelo.

- 411.** St. John and the Angel of the Apocalypse. Knights in armour riding at full speed on fire breathing dragons; in advance of them floating angels with swords before whom people are falling lifeless to the ground. In the foreground on the left sits the Evangelist St. John. (Revelation, Chap. 9.)

On canvas. 242 cm h. by 293 cm w. Acquired in Venice 1838 from the Scuola di San Giovanni Evangelista.

- 412.** The Immaculate Conception. Mary, with a crown of stars, standing on the moon; above her appears God the Father, receiving the Christchild. In the foreground the Evangelist St. John; on the left the seven-headed dragon and Archangel Michael floating down. (Revelation, Chap. 12.)

On canvas. 240 cm h. by 298 cm w. Provenience as No. 411.

After **Paris Bordone**. (See under No. 231.)

413. Portrait of a Lady with a Boy. A lady, with a turban-like head dress, holding with both hands the boy standing before her, whose gaze is directed over his right shoulder towards the spectator.

On canvas. 103 cm h. by 84 cm w. Half-length. At present hanging in the second story. Archd. Leopold Wilhelm Coll. A picture with the same representation is in the Hermitage at St. Petersburg which is regarded as an original by Bordone. Formerly ascribed to P. della Vecchia, from whose brush this copy probably proceeds.

**Palma Giovine**. (See under No. 411.)

414. The Mourning for Christ. Christ, taken down from the cross, supported by John, in the lap of His mother, who is kissing His hand. On the right kneels Magdalene and a woman stands weeping; on the left stand Joseph and Nicodemus.

On canvas. 110 cm h. by 144 cm w. Art Treasures of Karl VI.

415. Portrait of a Sculptor. A grey-bearded old man in black with a white collar, holding with both hands the statuette of a nude man.

On canvas. 63 cm h. by 49 cm w. Half-length. Archd. Leopold Wilhelm Coll. First recognised by F. Wickhoff as a work of Palma; formerly ascribed to Domenico Tintoretto.

416. The Body of Christ Mourned by Angels. The body of the Lord is lying on the ground. In the foreground on the left an angel is kneeling, seen from the back. A second angel is holding a torch, a third is spreading out his arms at the feet of the Saviour.

On slate. 45 cm h. by 56 cm w. Archduke Leopold Wilhelm Coll.

417. St. Jerome. The saint is sitting in a cave, a great book on his right knee, his arms crossed on his breast, in his left hand the crucifix. At his feet the lion.

On canvas. 142 cm h. by 102 cm w. Catalogue Mechel, 1783. Formerly ascribed to Jacopo Tintoretto and still held for his work by many connoisseurs. O. Mündler and F. Wickhoff assume Palma Giovine to be the artist.

418. The Daughter of Herodias. The fair-haired girl is carrying the head of John the Baptist on a dish. To the left in the shadow stands her mother, pointing at it with her right hand.

On canvas. 92 cm h. by 76 cm w. Archduke Leopold Wilhelm Coll.

419. The Mourning for Christ. The dead Christ is lying in the lap of His mother. Four mourning angels are about the group. The two foremost are kneeling.

Inscribed under the crown of thorns:

IACOBVS · PALMA

· F ·

On canvas. 120 cm h. by 111 cm w. Catalogue Mechel, 1783. Transferred to Paris 1809, brought back to Vienna 1815.

420. Portrait of a Venetian Procurator. An aged man with white flowing beard.

On canvas. 49 cm h. by 41 cm w. Half-length. Belvedere Depository. First recognised by F. Wickhoff as a Palma G.; formerly ascribed to Jacopo Tintoretto.



- 421.** Christ Supported by Three Angels at the Edge of the Tomb. The Saviour in a half sitting position. The middle angel at His head holds a white sheet; the other two at the right and at the left are supporting His arms.

On copper. 43 cm h. by 32 cm w. Archduke Leopold Wilhelm Coll.

- 422.** Cain Killing Abel. Cain, brandishing the club with his right hand, while grasping with his left the arm of Abel, who is lying on his back on the ground. In the foreground on the right a piece of the sacrificial stone.

On canvas. 98 cm h. by 123 cm w. Archduke Leopold Wilhelm Coll.

- 423.** Truth and Justice. Truth, a nude female figure, holds up a golden sun with her right hand. On the left the terrestrial globe. On the right, floating on the clouds, Justice, in her right hand the sword, in her left the scales.

On the right and below armorial bearings of Venetian families.

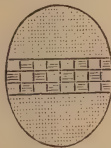
E VERITATE IVSTITIAM · E CONCORDIA PACEM ·

ACV PAS



(Pasqualigo)

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(Gabrielli)

DOM BAF



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(Longo)

VET SOR



(Soranzo)

DAN FOS



(Foscarini)

GIA REN



(Renier)

PIE GRA



(Gradenigo)

PIE BAS



(Basadona)

ZAN MEM



(Memmo)

PAV LAR



(Larghi)

POL COR



(Corraro)

GIA CON



(Contarini)

AN DAN



(Dandolo)

GIA DIE



(Diedo)

PIE SAG



(Sagredo)

ZVA VEN



(Vendramin)

TOM MOR



(Moresin)

FRA MVL



(Mula)

CIP CIV



(Civran)

GIE LIP



(Lipamano)

MAR RIV



(Riva)

BER CON



(Contarini)

FRA ZEN



(Zen)

On canvas, 229 cm h. by 226 cm w. Acquired in Venice 1838. Originally in the Quarantia Criminale in the Doge's Palace at Venice.

**Bernardo Strozzi,**  
called "**il Prete Genovese**" or "**il Capuccino**".

Genuese School. Born at Genoa 1581; died at Venice 3<sup>rd</sup> August 1644. Pupil of Pietro Sorri.

- 424.** The Child Moses Brought Before Pharaoh. On the right Pharaoh on a throne. He is pointing with his right hand at the child, who, from his mother's arms reaches out for the vessel of glowing coals held before him. The despised crown lies at Pharaoh's feet. Behind the child the executor.

On canvas. 181 cm h. by 216 cm w. Since 1804 in the Gallery. Probably merely a school-picture; according to Wilhelm Suida more likely by Domenico Fiasella.

- 425.** The Doge Francesco Erizzo. He stands dressed in the ducal robes, the Doge's golden baretta on his head, his right hand at his belt, in the left a handkerchief. (Erizzo, elected 1631, was the 98<sup>th</sup> Doge of Venice and died 3<sup>rd</sup> January 1646.)

On canvas. 135 cm by 103 cm w. Three-quarter length. Since 1824 in the Gallery. F. Wickhoff recognised it as a

work by B. Strozzi. Formerly ascribed to Pietro della Vecchia.

426. John the Baptist Declaring His Mission to the Scribes. John is standing on the right, his cross-staff in his left hand, the right hand raised. Opposite him two old men. In the middle a man with a boy.

On canvas. 132 cm h. by 123 cm w. Half-length. Brought from Prague 1723.

427. Portrait of a Man. A robust looking man with a black beard and bald head, en face, looking over his left shoulder. He is holding his furlined cloak together over his chest with his left hand.

On canvas. 79 cm h. by 123 cm w. Half-length. Since 1824 in the Gallery.

428. A Lute-player. A young man, en face, gazing upwards, is accompanying his singing on a large lute. A music book is lying on a table before him.

On canvas. 92 cm h. by 76 cm w. Half-length. Archduke Leopold Wilhelm Collection.

429. The Poor Widow of Zarephath. On the left, the woman is standing behind a table with the oil cruse. On the right the aged prophet Elijah. Between them the son of the widow, offering Elijah a bowl.

On canvas. 112 cm h. by 137 cm w. Half-length. Art Treasures of Karl VI.

### **Alessandro Varotari, called il Padovanino.**

Venetian School. Born at Padua 1590; died at Venice 1650. Pupil of his father Dario Varotari; afterwards influenced by the study of the works of Titian and Paolo Veronese.

- 430.** The Adulteress Before Christ. She is being led by two soldiers, from the right. On the left stands Christ.

Inscribed on  
the wall above the  
head of  
the adulteress:

ALEXANDRI  
VAROTARII PATAVINI  
OPVS

On canvas. 176 cm h. by 233 cm w. Three-quarter length. Archduke Leopold Wilhelm Collection.

### Giovanni Contarini.

Venetian School. Born at Venice 1549; died there 1605. Pupil of Pietro Malombra; influenced by Titian and Palma Giovine. Imitator of the latter.

- 431.** The Baptism of Christ. On the right John, kneeling on a stone, pouring water from a vessel on the head of Christ, who kneels with folded hands; above Him, God the Father and the Holy Ghost, behind Him, three angels.

Below to  
the right on the  
stone:

IOANNE S  
CONTARENVS. F.

On canvas. 199 cm h. by 172 cm w. Rounded at top. Acquired in Venice 1816. Originally in the Cassa del Consiglio dei Dieci in the Palazzo Camerlenghi at Venice.

### Alessandro Varotari, called Padovanino.

(See under No. 430.)

- 432.** Judith. She has both hands on the hilt of a large sword, holding with her right the head of Holofernes by the hair.

On canvas. 112 cm h. by 85 cm w. Three-quarter length. Archd. Leopold Wilhelm Coll. A repetition with slight differences is in Dresden. (E. v. Engerth.)

### **Pietro della Vecchia.**

Venetian School. Born at Venice 1605; died there 1678. Pupil of A. Varotari.

433. **A Warrior Drawing His Sword.** A bearded man with long dark hair drawing his sword with his right hand, his left holding the sheath.

On canvas. 118 cm h. by 95 cm w. Three-quarter length. Archd. Leopold Wilhelm Coll. Vecchia has often painted this figure which is supposed to be a picture of the knight Bayard.

### **Giovanni Benedetto Castiglione.**

Genuese School. Born at Genoa 1616; died at Mantua 1670. Pupil of G. B. Poggi and G. A. Deferrari, probably also of Van Dyck.

434. **Noah and the Animals Going to the Ark.** One half of the picture, on the right, represents Noah and his family; the other half numerous animals of all kinds, wandering towards the ark, which is seen in the background on a mountain.

On canvas. 198 cm h. by 216 cm w. Brought from Italy 1800.

435. **Noah with the Animals Before the Ark.** Noah with out-stretched right hand is directing the animals into the ark.

On canvas. 94 cm h. by 126 cm w. Since 1816 in the Gallery.

### **Venetian. Beginning XVII. Century.**

436. **St. Catherine.** The saint is standing at a balustrade on which she is resting her left hand with the palm-

branch. Her right hand is lying on the broken wheel.

On canvas. 100 cm h. by 76 cm w. Half-length. Archd. Leopold Wilhelm Coll. Formerly ascribed to Titian; but is rather in the manner of Padovanino. (Crowe and Cavalcaselle.)

### **Antonio Molinari.**

Venetian School. Born at Venice 1665. Still working there about 1727. Pupil of A. Zanchi and of his father Giov. Battista.

- 437.** Christ Before Caiaphas. To the right Caiaphas on a throne; a priest near him. On the left stands Christ, in a white cloak, between two soldiers.

On canvas. 200 cm h. by 146 cm w. Acquired in Venice 1838 from the Convento di S. Salvatore.

### **After Battista Zelotti da Verona.**

(See under No. 391.)

- 438.** The Madonna with the Body of Christ. The body of the Saviour is lying on the lap of His mother who is kneeling at the foot of the cross, both hands lifted. On either side a mourning angel.

On canvas. 189 cm h. by 166 cm w. Acquired in Venice 1816.

### **Alessandro Varotari, called Padovanino.**

(See under No. 430.)

- 439.** The Holy Family. Mary and Joseph holding up the Christchild who is touching a great cross, carried by three angels floating in the clouds.



On canvas. 325 cm h. by 182 cm w. The picture was originally in the Cloister Santa Chiara at Padua and was brought to Vienna from Venice 1816.

### **Paolo Farinato.** (See under No. 385.)

- 440.** The Body of Christ, which has been taken down from the cross, rests in the lap of His mother; at either side kneel holy women. Further back on the left, St. John, on the right St. Joseph of Arimathea holding the crown of thorns.

On canvas. 185 cm h. by 164 cm w. Acquired 1838 in Venice from the Palazzo Camerlenghi.

### **Pietro Liberi.**

Venetian School. Born at Padua 1605; died at Venice 18<sup>th</sup> October 1687. Pupil of A. Varotari.

- 441.** Venus and Cupid. Venus, sitting on the clouds, is holding with her upstretched right hand Cupid, who is hovering above her, while she shows him with her left hand the arrow she has taken from him.

On canvas. 113 cm h. by 85 cm w. Three-quarter length. Taken from the Belvedere Depository 1824.

### **Giulio Carpioni.**

Venetian School. Born at Venice 1611; died at Verona 1674. Pupil of A. Varotari.

- 442.** Allegory. A nude winged man, crowned with asters, lying surrounded by allegorical figures.

On canvas. 98 cm h. by 119 cm w. 1796 in Rosa's Catalogue.

- 443.** Allegory. A garden-like landscape with crowned women, partly nude, dancing and making music; one of the nymphs is playing the organ.

On canvas. 97 cm h. by 115 cm w. 1796 in Rosa's Catalogue.

444. **Liriope and Teiresias.** The Nymph Liriope has brought her son Narcissus to the blind prophet Teiresias, who, sitting on the threshold of his house, is passing his hands over the boy.

On canvas. 103 cm h. by 85 cm w. 1796 in Rosa's Catalogue.

445. **Bacchic Feast.** Silen, sitting on a cask, is pouring wine from an amphora into the goblets of the bacchanalians and amourettes who are dancing or lying around him.

On canvas. 46 cm h. by 62 cm w. Castle Ambras.

### **Giovanni Battista Tiepolo.**

Venetian School. Born at Venice 5<sup>th</sup> March 1692 or 1693; died at Madrid 27<sup>th</sup> March 1770. Pupil of Gregorio Lazzarini and Giovanni Battista Piazzetta; later influenced by the study of Paolo Veronese.

446. **St. Catherine of Siena.** The saint, on her head the crown of thorns, is gazing sorrowfully upwards. Her hands folded on her breast show the marks of the wounds.

On canvas. 70 cm h. by 52 cm w. Half-length. Brought to Vienna 1765 from the Art and Treasure House at Graz.

### **Alessandro Turchi, called l'Orbetto.**

Born at Verona 1582; died at Rome 1648. Pupil of F. Brusasorci in Verona; then studied independently.

447. **The Entombment of Christ.** The Body of the Lord is being held at the edge of the tomb by Joseph of

Arimathea and John. Magdalene is kneeling at His feet; Mary stands near wringing her hands.

On slate. 24 cm h. by 22 cm w. Catalogue Mechel 1783. Transferred 1809 to Paris, in 1815 returned to Vienna.

- 448.** Christ at the Entrance to Hell. On the right in the foreground Christ with the cross on His shoulder. John is passing under a dark archway. The black stone forms the background.

On stone. 52 cm h. by 36 cm w. Since 1824 in the Gallery.

- 449.** The Adoration of the Shepherds and the Deposition from the Cross on the two sides of a slate. On the front: At the right the Virgin kneeling before the Christchild; behind her St. Joseph; on the left kneels one of the shepherds. On the back: Mary and Magdalen kneeling by the Body of the Saviour. Behind Mary stands John, on the left Joseph of Arimathea.

On slate. 41 cm h. by 35 cm w. 1783 in Mechel's Catalogue. Transferred 1809 to Paris, in 1815 returned to Vienna.

- 450.** Christ on the Cross. On the front of the plate gazing upwards, on the back with drooping head.

On copper. 40 cm h. by 35 cm w. Archd. Leopold Wilhelm Coll.

### **Rosalba Carriera.**

Venetian School. Born at Venice 7<sup>th</sup> October 1675; died there 15<sup>th</sup> April 1757. Pupil of Cav. Diamantini and Ant. Balestra.

- 451.** Portrait of Friedrich August III., subsequent Elector of Saxony, aged twenty, in a white wig, steel armour

and a red cloak. Three-quarter face, the left side to the spectator.

On canvas. 81 cm h. by 65 cm w. Half-length. Presented to the Gallery by Canon Ravagnan 1835.

### **Marco Ricci.**

Venetian School. Born at Cividale di Belluno 1679; died at Venice 1729. Pupil of his uncle Sebastiano Ricci.

452. The Baptism of Christ. The river Jordan is represented as a brook forming a little waterfall at the side of a high rocky bank. In the foreground as accessories the baptism of Christ.

On canvas. 73 cm h. by 96 cm w. Brought to the Gallery from the Depository 1816.

### **Pietro della Vecchia [?]. (See under No. 433.)**

453. Christ Bearing the Cross. Christ is falling under the burden of the cross. The Madonna, accompanied by John and the holy women, sinks swooning. In advance the two malefactors led by cords.

On canvas. 77 cm h. by 81 cm w. Art Treasures of Karl VI.

### **Bernardo Belotto, called Canaletto.**

Venetian School. Born at Venice 30<sup>th</sup> January 1720; died at Warsaw 17<sup>th</sup> October 1780. Pupil of his uncle Antonio Canale.

454. Vienna, seen from the Belvedere. The foreground represents the gardens of the Palais Prince Schwarzenberg and of the Belvedere. On the left the dome of the Karlskirche, on the right, that of the Salesian Cloister. Further back the former Glacis,

the walls of the Bastei, the towers and roofs of the inner town and the mountains of the environs.

On canvas. 136 cm h. by 214 cm w. This and the following twelve pictures were painted by order of the Court in Vienna 1758—1760. (E. v. Engerth.)

455. The Ruins of Theben represented at the spot where the March flows into the Danube. On the left a hill with the remains of the old castle; on the right in the background, illuminated by the last rays of the sun, the royal pleasure castle Schloßhof. In the foreground a family of gipsies have pitched their tent.

On canvas. 137 cm by 216 cm. Provenience as No. 454.

456. Lobkowitz Square in Vienna. On the left side of the square the Palace of Prince Lobkowitz. In the background the garden wall of the Capuchin Monastery, on which a missionary cross is erected. The steeple of St. Stephen's towers above the roofs. In the foreground, in the shadow, the city hospital.

On canvas. 116 cm h. by 153 cm w. Provenience as No. 454.

457. The Imperial Pleasure Castle Schönbrunn (Courtyard side). The Empress Maria Theresia receiving there 16<sup>th</sup> August 1759 the news of the victory at Kunersdorf (12<sup>th</sup> August 1759). Twenty postillions, followed by officers are riding into the castleyard which is filled with spectators.

Inscribed:

XVI. Augusti. Anno M · D · C · C · LIX.

Prusso caeso ad Francofurtum ab exercitu  
Russo-Austriaco.

On canvas. 136 cm h. by 237 cm w. Provenience as No. 454.

458. The Imperial Pleasure Castle Schönbrunn (Garden side), seen from the lowest end of the flower plot. Ladies and gentlemen strolling about. On the right Vienna, on the left the Kahlenberg and the Leopoldsberg are visible.

On canvas. 135 cm h. by 240 cm w. Provenience as No. 454.

459. The «Freiung» in Vienna. In the middle the Schottenkirche, the side façade towards the spectator. Market is being held in the square.

On canvas. 116 cm h. by 152 cm w. Provenience as No. 454.

460. The Schottenkirche in Vienna. A procession is passing out of the porch. On the left of the church the Freiung with Count Harrach's Palace; in the background the corner «Zum Heidenschuß».

On canvas. 116 cm h. by 152 cm w. Provenience as No. 454.

461. The Dominican Church in Vienna. The church lies in the shadow which falls on the square and extends to a part of the opposite building, the Jesuits seminary. In the square poultrymarket is being held.

On canvas. 116 cm h. by 156 cm w. Provenience as No. 454.

462. University Square in Vienna. In the middle of the picture the buildings of the Aula, now the Imperial Academy of Sciences. On the right the university church.

On canvas. 116 cm h. by 156 cm w. Provenience as No. 454.

463. The Imperial Pleasure Castle Schloßhof (Castle yard side). Schloßhof is situated in Lower Austria on the right bank of the March near where it flows into the Danube. Over the principal entrance the imperial armorial bearings, in the gable a clock, before the castle a fountain with a Neptune and a platform, decorated with figures and lions.

On canvas. 138 cm h. by 257 cm w. Provenience as No. 454.

464. The New Market in Vienna, seen from the Schwarzenberg Palace. On the left the Capuchin Church, on the right the former «Mehlgrube» at present Hotel Munsch, in the centre the fountain by Georg Raphael Donner; in the background the Steeple of St. Stephen's.

On canvas. 116 cm h. by 156 cm w. Provenience as No. 454.

465. The Imperial Pleasure Castle Schloßhof (Garden side) seen from the lowest end of the garden. In the foreground a fountain with stone figures, beyond rising terraces with carved hedges. Ladies and gentlemen strolling about.

On canvas. 136 cm h. by 239 cm w. Provenience as No. 454.

466. The Imperial Pleasure Castle Schloßhof (Side view). The castle on the magnificent garden terraces, in the distance the March, on whose left bank are the ruins of Theben.

On canvas. 136 cm h. by 238 cm w. Provenience as No. 454.



## Room IV. (Top light.)

**Pellegrino Tibaldi.**

Schools of Bologna and Rome. Born at Bologna 1532; died at Milan 1592. Pupil of Bart. Ramenghi; afterwards influenced by the study of the works of Michelangelo.

467. St. Cecilia. The saint, en face, is standing behind a table, singing from a book, which she holds in her left hand. At either side an angel, one playing a harp, the other a lute.

On canvas. 91 cm h. by 120 cm w. Half-length. 1737 from Prague to Vienna.

**Lodovico Carracci.**

Bolognese School. Born at Bologna 21<sup>st</sup> April 1555; died there 13<sup>th</sup> November 1619. Commenced as pupil of Prospero Fontana, but soon developed his own style by the study of the works of Andrea del Sarto (at Florence), Corregio (at Parma), Giulio Romano (at Mantua), Tintoretto, Titian and Paolo Veronese (at Venice) and trying to combine the excellences of each of those masters. In this endeavour he became the founder of the «Eclectic School» of the XVII. Century.

468. Venus and Cupid. Venus, lying on a couch, has taken Cupid's bow and arrow away and the little god is begging her to give them back. On the left of the couch stands a satyr.

On canvas. 129 cm h. by 184 cm w. Cat. Rosa, 1796.

**Agostino Carracci.**

Bolognese School. Born at 15<sup>th</sup> August 1557; died at Parma 22<sup>nd</sup> March 1602. Pupil of Prospero Fontana, Bart. Passerotti and Domenico Tibaldi; studied afterwards under the influence of Lodovico Carracci.

469. St. Francis of Assisi. The saint is on his knees, his rapt gaze fixed upon the vision of the cross, his hands, which are pierced with nails, are raised towards heaven. His brother monk is asleep on the left in the middleground.

On canvas. 208 cm h. by 139 cm w. Castle Ambras.

### **Annibale Carracci.**

Bolognese School. Born at Bologna 3<sup>rd</sup> November 1560; died at Rome 15<sup>th</sup> July 1609. Pupil of Lodovico Carracci; then influenced by his studies after Correggio (at Parma), Tintoretto and Paolo Veronese (at Venice) and of those after Raffael and Michelangelo (at Rome).

470. Venus and Adonis. Venus is sitting to the left at a spring in the forest; on the right Adonis advancing from behind a tree, his dogs following him. Near the goddess sits Cupid who has just wounded her. In the foreground two doves.

On canvas. 216 cm h. by 246 cm w. Castle Ambras.

471. Studio Picture. Portrait of a Young Man, his gloved left hand on the hilt of his sword. Dark dress with white collar.

On canvas. 107 cm h. by 74 cm w. Half-length. Art Treasures of Karl VI.

### **Simone Cantarini, called il Pesarese.**

Bolognese School. Born at Oropezza near Pesaro 1612; died at Verona 15<sup>th</sup> October 1648. Worked in Venetian-Veronese Schools; in riper years pupil of Guido Reni, by whom he was influenced.

472. The Madonna and Child and St. Carlo Borromeo. The Madonna is holding the Christchild who is

standing on her lap. The saint, kneeling at her feet, is kissing her hand. Above two angels.

On canvas. Oval. 46 cm h. by 36 cm w. Three-quarter length. Traceable only to the year 1816.

**Annibale Carracci.** (See under No. 470.)

473. St. Francis of Assisi. The saint who has received the Stigmata, has sunk to the ground and is supported by an angel who is comforting him.

On stone. 24 cm h. by 20 cm w. In the Prague Inventory 1718 as Caravaggio.

**Antonio Carracci.**

Bolognese School. Born at Venice 1583; died at Rome 1618. Son of Agostino and pupil of Annibale Carracci.

474. A Lute-Player. A blond-bearded man in black, playing the lute. His head turned full towards the spectator.

On canvas. 80 cm h. 66 cm w. Half-length. Archd. Sigismund Franz Coll.; entered in the inventory 1663 as Spagnoletto. Crowe and Cavalcaselle hold the picture for such excellent work that it might well be ascribed to Agostino Carracci (E. v. Engerth).

**Annibale Carracci.** (See under No. 470.)

475. Christ and the Samaritan Woman. In the middle of the picture the well. On the right the Samaritan woman standing, the Saviour seated on the left. Behind the well a leafy tree, on either side landscape.

On canvas. 61 cm h. by 147 cm w. Archd. Leopold Wilhelm Coll.

### Alessandro Tiarini.

Bolognese School. Born at Bologna 20<sup>th</sup> March 1577; died 8<sup>th</sup> February 1668. At first pupil of Prospero Fontana, then of Lodovico Carracci.

476. Christ Carrying the Cross. The Saviour crowned with thorns, bent under the burden of the cross. On the right in the foreground, Magdalene, behind her the Madonna; at the side of Christ two soldiers, before Him an old man with clenched fist.

On canvas. 139 cm h. by 173 cm w. Three-quarter length. Transferred to Vienna in 1800 from the Gallery Albani at Rome.

### Dionisio Calvaert.

Bolognese School. Born at Antwerp; died at Bologna 17<sup>th</sup> March 1619. 1556 apprentice to St. Lucas Guild in Antwerp; at Bologna pupil of Prospero Fontana.

477. Portrait of a Man, beardless, with dark hair, three-quarter face, the left side turned to the spectator. A large white laced collar falls over his dark dress.

On canvas. 49 cm h. by 38 cm w. Half-length. Coll. of the Cardinal Albani in Rome.

### Domenico Zampieri, called il Domenichino.

Bolognese School. Born 21<sup>st</sup> October 1581 at Bologna; died 15<sup>th</sup> April 1641 at Naples. Pupil of Dionisio Calvaert; afterwards worked in the Academy of the Carracci at Bologna. At Rome assistant of Annibale Carracci.

478. Studio Picture. St. Cecilia. The saint is playing the organ, her eyes turned towards heaven. An angel is barely visible behind the organ. A violin is lying on the ground.

On canvas. 125 cm h. by 95 cm w. Cat. Rosa, 1804.

**Annibale Carracci.** (See under No. 470.)

479. The Prophet Isaiah. He is seated, holding with both hands an open scroll. Two angels are standing on either side, supporting over him a tablet with an inscription. (Copy after Raffael's fresco in the Church S. Agostino at Rome.)

ANNH ΠΑΡΘΕΝΟΤΟΚΩ  
ΠΑΡΘΕΝΙΚΗ ΘΕΟΤΟΚΩ  
Κ ΑΥΤΡΩΤΗ ΧΡΙΣΤΩ  
ΙΩ. ΚΟΡ.

(To Anna, the mother of the Virgin, to the Virgin, the Mother of God, to the Saviour Christ. Joannes Coricius.) The scroll is inscribed with a passage in Hebrew from Isaiah, Chap. 26, V. 21.

On canvas. 224 cm h. by 146 cm w. Presented to the Gallery by the Convent Heiligenkreuz near Vienna in 1799.

**Giacomo Cavedone.**

Bolognese School. Born at Sassuolo near Modena 1577; died at Bologna 1660. First pupil of Passerotti and Baldi; afterwards worked in the Academy of the Carracci.

480. St. Sebastian. The saint stands, unclothed, bound to a tree, his hands on his back, his head turned upwards; an arrow has pierced his left side.

On canvas. 136 cm h. by 99 cm w. Three-quarter length. Bought 1782.

**Annibale Carracci.** (See under No. 470.)

481. Allegory. On the left sits Apollo, his hands and feet bound with gold chains. On the right, blindfolded, two amorettes, one of them holding up an arrow.

On walnut wood. 28 cm h. by 38 cm w. Belvedere Depository.

482. Christ Mourned by Mary. The Madonna has sunk down fainting, at the open grave of the Saviour. The dead Christ is lying on the ground before her, His head resting against her left side. Behind Mary two angels.

On copper. 43 cm h. by 63 cm w. Archd. Leopold Wilhelm Coll.

**Lodovico Carracci.** (See under No. 468.)

483. St. Francis. The saint is standing, his left hand on a skull, before a parapet on which a wooden cross and a rosary are lying.

On canvas. 114 cm h. by 82 cm w. Half-length. Transferred to Vienna from the Imperial Castle at Graz 1765.

**Domenico Zampieri, called il Domenichino.**

(See under No. 478.)

484. Studio Picture. Lucretia. She is holding with her left hand her green dress which is slipping down, while she thrusts the dagger into her breast with her right hand.

On canvas. 85 cm h. by 74 cm w. Half-length. Bought by Frau Ursula Baglio 1785.

**Michelangelo Merisi (Amerighi), called Caravaggio.**

Roman School. Born at Caravaggio 1569; died at Porto d'Ercole 1609. Studied at Venice after Giorgione, was pupil of Cav. d'Arpino at Rome, where he afterwards developed independently and became leader of the Roman naturalists.

485. David with the Head of Goliath. David, waving his sword with his right hand, holds with the outstretched left the gigantic head of Goliath by the hair.

On canvas. 90 cm h. by 117 cm w. Half-length. Since 1720 in the Gallery.

486. Madonna and Child with St. Anna. The Virgin is sitting at a balustrade, on which the Christchild is standing. Near the Virgin sits St. Anna, towards whom the divine Child is stretching both arms.

On canvas. 121 cm h. by 153 cm w. Archd. Leopold Wilhelm Coll.

### **Bartolommeo Manfredi.**

Roman School. Born at Ustiano near Mantua about 1580; still living at Rome about 1617. At first pupil of Roncalli, then of Michelangelo da Caravaggio.

487. The Fortune Teller. Men and women sitting and playing cards. A young girl, her right arm supported by a youth, is having her fortune told by a gypsy.

On canvas. 144 cm h. by 181 cm w. Three-quarter length. Archd. Leopold Wilhelm Coll. In 1809 transferred to Paris, 1815 returned to Vienna.

### **Luca Giordano, called Fapresto.**

Neapolitan School. Born at Naples 1632; died there 12<sup>th</sup> January 1705. Pupil of Ribera at Rome; worked afterwards as assistant to Pietro da Cortona at Rome and under the influence of the works of Paolo Veronese at Venice.

488. The Death of St. Joseph. Christ is closing the eyes of the saint. Angels surround the bed. On the left the devil taking flight. On the right the Virgin in prayer.

On canvas. 93 cm h. by 193 cm w. Art Treasures of Karl VI.



489. St. Joseph's Dream. An angel is hovering above the sleeper, exhorting him to take flight. In the next room on the right Mary in prayer is visible.

On canvas. 97 cm h. by 187 cm w. Art Treasures of Karl VI.

490. The Promise of St. Joachim. The saint is represented three times. On the right in the foreground on his knees, gazing at the angel of promise; in the middle-ground as he meets St. Anna, who comes from the right; in the background going with her to the temple.

On canvas. 206 cm h. by 188 cm w. Art Treasures of Karl VI.

491. The Fall of the Angels. The Archangel Michael is brandishing his flaming sword with his lifted right hand. His foot touches the upper of the fallen angels who is being hurled with his companions into the depths. In an aureole a band of angels praying.

Inscribed below  
on the right:

IORDANVS F.

1666

On canvas: 414 cm h. by 382 cm w. The picture was in the Minorites Church in Vienna, said to have been presented by the family Patalotti. It was taken for a work of Michelangelo da Caravaggio and was transferred to the Gallery under Rosa (Catalogue, 1796).

492. The Birth of the Virgin. St. Anna is lying on her bed, St. Joachim standing by her. At the foot of the bed sits an old woman holding the infant Mary on her lap. Women busied about the bed.

On canvas. 207 cm h. by 223 cm w. Art Treasures of Karl VI.; till the year 1787 in the Chapel of the Imperial Castle Hetzendorf. (E. v. Engerth.)

493. Mary's Presentation at the Temple. On the top-most step to the temple kneels St. Anna presenting the infant Mary to the high priest. St. Joachim is following her. Choristers surround the high priest. In the foreground four figures, one of them a woman bringing two doves.

On canvas. 206 cm h. by 188 cm w. Art Treasures of Karl VI.

494. The Visitation. Mary ascending the steps to the house, welcomed by Elizabeth and Zacharias. On the left in the foreground kneels St. Joseph opening a bundle. In the clouds two angels.

On canvas. 206 cm h. by 187 cm w. Art Treasures of Karl VI.

495. The Marriage of the Virgin. Mary and Joseph are standing before the high priest, who is giving them the benediction. Priests and choristers. In the air angels strewing flowers.

On canvas. 206 cm h. by 187 cm w. Art Treasures of Karl VI.

### **Michelangelo da Caravaggio.**

(See under No. 485.)

496. Madonna with the Rosary. Mary seated on a high throne with the Christchild standing on her knees. Rosaries are being distributed to the people by SS. Dominic and Peter the Martyr. On the left in the foreground kneels the donor of the picture.

On canvas. 339 cm h. by 241 cm w. A society of artists, amongst them Rubens, Brueghel, Van Baalen and others bought the picture and presented it to the church of the Dominican Monastery at Antwerp. Emperor Josef II. acquired it for Vienna, where it was brought May 1786.

### Gasparo Lopez dei Fiori.

Neapolitan and Venetian Schools. Born at Naples (?); died at Venice 1732.

497. Flowers. A stone vase with a garland, a silver plate with flowers, two amorettes with an escutcheon.

On copper. 26 cm h. by 45 cm w. From the Coll. of the Cardinal Albani at Rome.

498. Flowers. In the middle of the picture a vase, garlands, a cup and a plate.

On copper. 26 cm h. by 45 cm w. Provenience as No. 497.

499. Flowers. A vase with a bouquet of flowers, near it another vase overturned, in the foreground a fountain.

On copper. 26 cm h. by 45 cm w. Provenience as No. 497.

500. Flowers. In the middle a bunch of flowers, a gold can and cup, on the left a reservoir.

Inscribed on the stone  
to the right.

On copper. 26 cm h. by  
45 cm w. Provenience as  
No. 497.

Lopez F

### Jusepe de Ribera, called lo Spagnoletto.

Spanish and Neapolitan Schools. Born at Játiva 12<sup>th</sup> January 1588; died at Naples 1656. Pupil (?) of Francisco Ribalta

at Valencia; then studied in Italy under the influence of Caravaggio.

- 501.** Christ Bearing the Cross. Christ, the crown of thorns on His head, bowed under the weight of the cross which Simon of Cyrene, following Him, is helping to carry. One of the soldiers about Him is holding the cord which is bound round the neck of the Saviour.

On canvas. 144 cm h. by 198 cm w. Three-quarter length. Art Treasures of Karl VI.

### Carlo Saraceno.

Venetian School. Born 1585; died at Venice 1625. Pupil of Camillo Mariani at Rome and imitator of Michelangelo da Caravaggio.

- 502.** Judith. Judith is in the act of putting the head of Holofernes into a sack which is being held open by a serving woman. A candle in the hand of the woman throws its light on both figures.

On canvas. 90 cm h. by 79 cm w. Half-length. Archd. Leopold Wilhelm Coll.

### Jusepe de Ribera, called lo Spagnoletto.

(See under No. 501.)

- 503.** The Repentant Peter. Peter has his out-stretched hands folded and is gazing remorsefully upwards. On the right in the foreground books and the keys.

On canvas. 116 cm h. by 88 cm w. Three-quarter length. Archd. Leopold Wilhelm Coll. In the Uffizi at Florence there is a small copy of this picture ascribed to Teniers. (E. v. Engerth.)

**Paolo de' Matteis.**

Neapolitan School. Born in the province of Naples 1662; died at Naples 1728. Pupil of Luca Giordano and G. M. Morandi.

- 504.** The Fugitive Erminia Begging the Peasant to take her in. She is armed, carrying spear and shield in her left hand; behind her her steed. On the left sits a herdsman with his children and his herd.

On walnut wood. 52 cm h. by 61 cm w. Bought from the Coll. of the Cardinal Albani in Rome 1801.

**Luca Giordano.** (See under No. 488.)

- 505.** The Slaughter of the Innocents. Mothers defending their children from the murderers. On the left in the background a temple from which Herod and two scribes watch the scene.

On canvas. 74 cm h. by 105 cm w. Art Treasures of Karl VI.

- 506.** The Banishment of Hagar. On the right stands Abraham, his left hand stretched out against Hagar and Ishmael. Sarah and other women look on.

On canvas. 51 cm h. by 64 cm w. Half-length. Under Karl VI. hung in the Stallburg, transferred in 1809 to Paris, brought again to Vienna in 1815.

**Jusepe de Ribera, called lo Spagnoletto.**

(See under No. 501.)

- 507.** Christ and the Scribes. On the right the twelve-year-old Jesus stands before a chair, with uplifted right hand. Behind him Mary and Joseph; opposite him the scribes reading in the scriptures.

On canvas. 129 cm h. by 175 cm w. Three-quarter length. Archd. Leopold Wilhelm Coll. A somewhat smaller repetition of this picture from the Gallery Orléans has come into the possession of Lord Ellesmere and is now in his collection at Bridgewater House in London.

- 508.** A Philosopher, at a table covered with manuscripts, his left hand supporting his head, his right resting on a skull.

On canvas. 100 cm h. by 74 cm w. Half-length. Art Treasures of Karl VI.

- 509.** A Mathematician (Archimedes?) with a pair of compasses, looking at a book with geometrical figures.

On canvas. 100 cm h. by 74 cm w. Half-length. Art Treasures of Karl VI.

### Neapolitan. XVII. Century.

- 510.** Christ and His Disciples at Emmaus. Christ sits at the table between two disciples in the act of breaking bread. The disciple on His right, an old man, is spreading out his arms in surprise, behind him, at the left of the Saviour, a young woman with a dish.

On canvas. 156 cm h. by 199 cm w. Half-length. From the Treasure- and Art-House at Graz which was given up 1765. At one time ascribed to B. Schidone. The picture is, however, far more likely to be the work of a Neapolitan naturalist. It is said that a copy of it is in a church at Naples (F. Wickhoff).

### Scipione Compagno.

Neapolitan School. Painted about 1680. Pupil of A. Falcone and imitator of his fellow-pupil S. Rosa.

- 511.** The Beheading of San Gennaro. A crowd of people pressing round the place of execution. In the

middle stands the executioner; near him lie the head and body of the saint. A kneeling woman dips a cloth into the blood on the ground. In the centre of the picture a hill with ruins of a tower.

Inscribed  
below in the  
middle:

SIP · COMPAG · F.

On copper. 67 cm h. by 95 cm w. Archd. Leopold Wilhelm Coll.

512. Eruption of Vesuvius. On the road leading to the sea-shore the fleeing people. In the background the smoking volcano.

Inscribed  
below on  
the left:

SIP · COMPAGNO F.

On copper. 67 cm h. by 95 cm w. Archd. Leopold Wilhelm Coll.

### Andrea Vaccaro.

Neapolitan School. Born at Naples 1598; died there 1670. First pupil of Girolamo Imparato, then imitator of Caravaggio and lastly of Guido Reni.

513. Mary of Egypt. She is kneeling, partly clothed in fur, in a wild hollow in the mountains and praying. Two angels are bringing her bread.

Inscribed on a stone to the left:

And.<sup>as</sup> Vaccaro P.

On canvas. 45.5 cm h by 59 cm w. From the Imperial Castle Augarten.

514. Mary Magdalene, in a wild mountainous country, praying before the cross. Near her two angels, of whom one holds the box of ointment and the scourge.



Inscribed on the right near the tree:

And.<sup>as</sup> Vaccaro P.

On canvas. 45.5 cm h. by 59 cm w. From the Imperial Castle Augarten.

- 514a.** Adoration of the Shepherds. Mary is kneeling in adoration before the new-born Child, who is lying in a basket. To the left, behind Mary, St. Joseph, on the right four shepherds worshipping Him. The foremost of them, who is holding a lamb in his left hand, may be meant for St. John the Baptist.

Above on the left the monogram: A. V.

On canvas. 122 cm h. by 167 cm w. Taken from the gallery depository.

### Francesco Solimena.

Neapolitan School. Born at Nocera 4<sup>th</sup> October 1657; died at Naples 5<sup>th</sup> April 1747. Pupil of his father Angelo; afterwards influenced by the study of different masters of eclectic and mannered tendencies.

- 515.** The Emperor Karl VI. and Count Gundaker Althann, sketch for a large picture: Count Althann is presenting the Emperor with the inventory of the pictures in the newly arranged picture gallery in the Stallburg.

On canvas. 68 cm h. by 56 cm w. Bought by the picture restorer Brehm 1884.

### Salvator Rosa.

Neapolitan School. Born at Arenella at Naples 20<sup>th</sup> June 1615; died at Rome 15<sup>th</sup> March 1673. First pupil of Fr. Francanzone and Ribera, then of Aniello Falcone.

- 516.** A Warrior. With his right hand he holds his sword; the left arm resting carelessly on the hilt, he wears a red sash.

On canvas. 112 cm h. by 85 cm w. Three-quarter length. Art Treasures of Karl VI.

**Giovanni Francesco Barbieri,  
called il Guercino.**

Bolognese School. Born at Cento 1591; died at Bologna 22<sup>nd</sup> December 1666. Developed under the influence of Carracci.

- 517.** Studio Picture. A Youth. His head with thickly curling hair is turned over his left shoulder. He wears a sash round his naked body.

On canvas. 76 cm h. by 64 cm w. Half-length. Bought by the painter Langenhöfel 1807.

**Francesco Solimena. (See under No. 515.)**

- 518.** The Rape of Orithya. Boreas, the crown on his head, with mighty outspread wings, is carrying King Erechtheus' daughter through the air away from her playfellows. Amor is shooting an arrow at her.

On canvas. 114 cm h. by 94 cm w. Stallburg.

**Pompeo Batoni (Battoni).**

Roman School. Born at Lucca 5<sup>th</sup> February 1708; died at Rome 4<sup>th</sup> February 1787. Studied in Rome under the influence of the great masters and the antique.

- 519.** The Return of the Prodigal Son. The father, richly clad, wearing a turban, is covering with his furs the son kneeling before him.

Inscribed  
below on the  
left in a bowl:

P. BATONI PINXIT ROMÆ 1773

On canvas. 140 cm h. by 103 cm w. Three-quarter-length. Bought from the artist at Rome 1773.

### Giovanni Bettino Cignaroli.

Veronese School. Born at Verona 1706; died there 1770.  
Pupil of Santo Prunati.

520. The Virgin and Child with St. Ottilia. On the right the Virgin seated on a cloud holding the Christ-child; on the left stands Peter the Martyr, putting his hands, with the knife and the palm, to his breast. At the feet of the Virgin Ottilia kneels, in either hand a palm branch.

Inscribed below on the left in Greek letters the name of the master:

ΚΥΚΝΑΡΩΛΟΣ Τ.

On canvas. 255 cm h. by 112 cm w. Brought to Vienna from Venice 1816.

### Guercino. (See under No. 517.)

521. John the Baptist. John is sitting on a stone, his raised right hand pointing towards heaven, in the left he is holding the reed cross.

On canvas. 210 cm h. by 141 cm w. This picture was painted by Guercino for Ferdinand III. 1641.

**Mattia Preti, called il Calabrese.**

Neapolitan School. Born at Taverna in Calabria 24<sup>th</sup> February 1613; died at Malta 13<sup>th</sup> January 1699. First pupil of his brother Gregorio in Rome and of Guercino at Cento; then influenced by the study of the Bolognese and Neapolitans.

522. The Unbelieving Thomas. Thomas is touching with two fingers the scar in the side of Christ who is leaning against a table with both arms outstretched. The apostles surround the group making gestures of astonishment.

On canvas. 185 cm h. by 145 cm w. Three-quarter length. First in the Prague Inventory 1718.

**Salvator Rosa.**

(See under No. 516.)

523. A Roman Battle. A hand to hand fight of armed warriors on foot and on horseback occupies the whole of the foreground. On the right in the centre-ground the ruins of a high temple.

Twice inscribed:

To the left on  
the shank of the horse:

On the right  
below on a stone:




MDCXLV

On canvas. 229 cm h. by 345 cm w. Bought from the Collection of Count Nostitz in Prague 1786.

### **Domenico Gargiulo, called Micco Spadaro.**

Neapolitan School. Born 1612; died 1679. Pupil of Aniello Falcone; influenced by his fellow pupil Salvator Rosa.

- 524.** A Roman Battle. Hand to hand fight. In the middle a horseman on a snorting black horse has brought his antagonist to the ground with his lance. From the left a warrior is hastening to help the vanquished.

On canvas. 81 cm h. by 81 cm w. The principal group is taken from Raffael's fresco in the Vatican «Battle of Constantin against Maxentius». Formerly ascribed to Salvator Rosa.

### **Salvator Rosa. (See under No. 516.)**

- 525.** St. William. The penitent saint is lying on his back in a bleak rocky region. He is in armour but with bare arms and feet. His outstretched arms are bound to a tree.

On canvas. 74 cm h. by 55 cm w. Archd. Sigismund Franz Coll.

- 526.** Landscape with Ruins. Herdsmen encamped near a waterfall among rugged rocks. In the foreground ruins and a rivergod with his urn.

On canvas. 68 cm h. by 50 cm w. Bought from the Gallery of Cardinal Albani 1801.

### **Micco Spadaro. (See under No. 524.)**

- 527.** A Roman Battle. Tumultuous combat. In the middle a warrior in armour on a white horse, swinging his lance.

Inscribed on the shank of the fallen horse:



On canvas. 81 cm h. by 81 cm w. First in Rosa's Catalogue, 1804. The picture was formerly ascribed to Salvator Rosa; the monogram however proves M. Spadaro to have been the artist. See No. 524. The principal group is also taken from Raffael's fresco in the Vatican «Battle of Constantin against Maxentius».

### **Salvator Rosa.** (See under No. 516.)

528. Justice Fleeing to the Peasants. In front of a farmhouse the peasants and their domestic animals. To the right, floating down on the clouds, justice with her balance.

Inscribed below to the  
right on the saddle:

*ROSE*

On canvas. 138 cm h. by 209 cm w. 1792 brought from Florence by way of exchange.

### **Francesco Solimena.** (See under No. 515.)

529. Deposition from the Cross. Christ is being taken down from the cross. In the foreground on the left stands Joseph of Arimathea, with a vessel, in which are the nails and the written inscription I. N. R. I. Mary, surrounded by the women, has sunk to the ground.

On canvas. 398 cm h. by 223 cm w. Cat. Mechel, 1783. Transferred to Paris 1809, brought back to Vienna 1815.

### **Francesco Albani.**

Bolognese School. Born at Bologna 17<sup>th</sup> March 1578; died there 4<sup>th</sup> October 1660. First pupil of Dionisio Calvaert, then of the Carracci.

530. Studio Picture. The Triumph of Galatea. Galatea, in the midst of Tritons, Nereids and Genii, being drawn by dolphins on the sea.

On poplar wood. 61 cm h. by 110 cm w. Bought from the Coll. of the Count Karl von Thurn 1827.

### **Benedetto Gennari the Younger.**

Bolognese School. Born 19<sup>th</sup> October 1633; died at Bologna 19<sup>th</sup> December 1715. Nephew and pupil of Guercino.

531. St. Jerome, praying before the crucifix. A red cloak is thrown round his bare shoulders.

On canvas. 70 cm h. by 65 cm w. Half-length. Bought 1824.

### **Guercino. (See under No. 517.)**

532. St. Sebastian. The unclad youth is bound to a post; an arrow has pierced his breast.

On canvas. 69 cm h. by 58 cm w. Half-length. Belvedere Depository.

### **Carlo Maratta (Maratti).**

Roman School. Born at Camerano in the district of Ancona 13<sup>th</sup> May 1625; died at Rome 15<sup>th</sup> December 1713. Pupil of A. Sacchi, then influenced by the study of Raffael and of the Carracci.

533. The Presentation in the Temple. The Virgin is holding out the Christchild to the High Priest, who is standing on the topmost altar step. Behind her a woman with the sacrificial pigeons and St. Joseph with two candles in his hand. On the right, farther back, the prophetess Hannah. In the foreground to the right kneels a young woman, beside her stands a boy.

On canvas. 317 cm h. by 210 cm w. First in the Gallery 1824.



- 534.** The Death of St. Joseph. The saint lies dying on his bed. In the foreground on the right the Saviour approaching him. On the left stands Mary and two kneeling angels who are praying. Other angels float down from the clouds.

On the foot of the bed below: 1676

On canvas. 375 cm h. by 206 cm w. Maratta was commissioned by Leopold I. to paint this picture for the imperial chapel in Vienna, from whence it was transferred to the Belvedere.

### **Sebastiano Bombelli(?).**

Venetian and Bolognese Schools. Born at Udine 1635; died at Venice 1716. Pupil of Guercino.

- 535.** Picture of a Boy, supposed to be the young Duke Francesco de' Medici, clad in grey, a sword at his side. Beside him sits a great dog.

On canvas. 161 cm h. by 114 cm w. Catalogue Mechel, 1783.

### **Conte Carlo Cignani.**

Bolognese School. Born at Bologna 15<sup>th</sup> May 1628; died at Forli 6<sup>th</sup> September 1719. Pupil of Fr. Albani.

- 536.** Madonna and Child. Mary is holding the Christ-child pressed to her breast with both hands, her head and gaze turned upwards. The Christchild has a little cross in his left hand.

On canvas. 75 cm h. by 63 cm w. Half-length. Acquired by the Emperor Franz II. Cat. Rosa, 1796.

### **Andrea Camassei.**

Roman School. Born at Bevagna 1602; died at Rome 1648. Pupil of Domenichino and later of Andrea Sacchi.

- 537.** *Juno on a Carriage Drawn by Peacocks.* Juno, on clouds in a two-wheeled carriage of shell drawn by two peacocks. Above floats a geni strewing flowers. In the sky a rainbow.

On canvas. 34 cm h. by 50 cm w. Archd. Leopold Wilhelm Coll. Formerly ascribed to Andrea Sacchi, till F. Wickhoff drew attention to the fact, that the picture was already known in the inventory of Archd. Leopold Wilhelm as an «Andrea Camasco».

**Carlo Maratta.** (See under No. 533.)

- 538.** *Studio Picture. The Sleeping Christchild.* The slumbering Christchild lies under red hangings. The Infant John is kissing his hand.

On walnut wood. 28 cm h. by 37 cm w. Coll. of the Cardinal Count Albani in Rome.

**Giovanni Battista Salvi, called Sassoferrato.**

Roman School. Born at Sassoferrato in the district of Ancona 11<sup>th</sup> July 1605; died at Rome 8<sup>th</sup> April 1685. Worked under the influence of Guido Reni.

- 539.** *Virgin and Child.* The Virgin is holding the Christchild who is asleep on her lap, his head leaning against her bosom, his left hand on his breast, his right lying on the hand of his mother.

On canvas. 75 cm h. by 60 cm w. Half-length. A good replica of the original in the Academy at Milan; it was brought from a chapel at Mauerbach at the time when the Gallery was arranged in the Belvedere.

**Carlo Maratta.** (See under No. 533.)

- 540.** *Virgin and Child.* The Virgin presses the Christchild to her breast with both hands. Green hangings in the background and view of the landscape.

On canvas. 66 cm h. by 54 cm w. Half-length. Coll. of Cardinal Count Albani in Rome.

541. The Holy Family. Mary is sitting on the ground, holding with her right hand the Christchild, who is turning towards the Infant John, a book in his left hand. Between the pillars of a wall the head of St. Joseph is visible.

Inscribed to the right  
below on the stone:

1704

On copper. 70 cm h. by 56 cm w. Coll. of the Cardinal Count Albani in Rome.

**Carlo Cignani.** (See under No. 536.)

542. Pera and Cimon. Pera is visiting her father who is sentenced to death by starvation, in prison. She is holding her child with her right hand while she offers her father the breast.

On canvas. Oval. 98 cm h. by 115 cm w. Three quarter-length. Brought from Prague.

**Guercino.** (See under No. 517.)

543. The Prodigal Son. The prodigal son is standing on the left about to strip off his ragged shirt, while his father holds out his hand for the linen which a servant standing by him has brought, besides new garments.

On canvas. 108 cm h. by 148 cm w. Three quarter-length. First in the Prague Inventory 1718.

544. Return of the Prodigal Son. From the house to the left comes the aged father and receives his return-

ing son with open arms. The son is almost naked, his right hand lies on his breast.

On canvas. 108 cm h. by 149 cm w. Three quarter-length. Art Treasures of Karl VI.

### **Giovanni Lanfranco, called il Cavaliere Giovanni di Stefano.**

School of Lombardy. Born at Parma 1580; died at Rome 29<sup>th</sup> November 1647. Pupil of Agostino Carracci, then painted under Annibale Carracci and under the influence of the study of Correggio.

- 545.** The Madonna Appears to the Hermits Paul and Anthony. Above to the left on a seat of clouds the Madonna, in her arms the Christchild giving the blessing. On the right below, Anthony, pointing to the bell lying before him; near him Paul on his knees in prayer.

On canvas. 219 cm h. by 141 cm w. Under Josef II. bought from the Collection of the Count Nostitz in Prague.

### **Guido Reni.**

Bolognese School. Born at Bologna 4<sup>th</sup> November 1575; died there 18<sup>th</sup> August 1642. Pupil of Dionisio Calvaert and Lodovico Carracci. Then influenced by Annibale Carracci and the study of Raffael.

- 546.** Studio Picture. St. Catherine, with a diadem and pearls in her hair, gazing upwards in rapture. Her right hand is lying on her breast, her left rests on the wheel.

On canvas. 94 cm h. by 67 cm w. Half-length. Belvedere Depository.

547. Studio Picture. A Sibyl. She wears a white turban and supports her head with her right hand, looking into a great book which she is holding on her lap with her left hand.

On canvas. 91 cm h. by 74 cm w. Half-length. Bought in Rome 1780. According to Waagen by Reni's pupil Elisabetta Sirani.

548. Christ with the Crown of Thorns. His head is bent back, His eyes full of pain gazing upwards, His lips parted.

On copper. Oval. 50 cm h. by 41 cm w. Half-length. Bought from the Gallery of Cardinal Count Albani 1801.

549. The Penitent Magdalene. Her head with its rich fair hair is lightly supported by her left hand, her right lies on her breast. She is gazing up at a crucifix standing on the left side.

On canvas. 73 cm h. by 61 cm w. Half-length. Archd. Leopold Wilhelm Coll.

550. Madonna and Child with the Infant John. The Madonna is seated suckling the Christchild. John holds the reed cross in his right hand, offering the Infant Jesus a bird with his left.

On canvas. Circular: Diameter 100 cm. Half-length. Bought from the Prelate of the Moravian Carthusian monastery in Königsfeld; transferred to Paris in 1809 and in 1815 returned to Vienna.

551. The Baptism of Christ. Christ is standing in the Jordan with folded hands. John is kneeling on a stone on the bank, pouring water from a vessel on to the Head of the Saviour. Farther back three angels holding His garments.

On canvas. 262 cm h. by 185 cm w. From the Coll. of the Duke of Buckingham; bought for Emperor Ferdinand III.

552. *The Seasons*. Four female figures, the middle one representing Spring, to her right Summer, to her left Autumn, and the fourth, behind Autumn, Winter.

On canvas. 197 cm h. by 221 cm w. From the Gallery of the Duke of Buckingham. Bought at the public sale of the same for Emperor Ferdinand III.

553. *Mary Adoring the Sleeping Christchild*. The sleeping Christchild is lying nude and uncovered on a pale red bed under hangings. To His left Mary, bending forward with folded hands, gazing at Him.

On copper. Oval. 66 cm h. by 88 cm w. Half-length. From the Art- and Treasure-House in Graz.

554. *Ecce homo*. Jesus stands with his look down-bent, the crown of thorns on his head, a reed in His hands which are crossed and bound before Him.

On canvas. 89 cm h. by 73 cm w. Half-length. Bought 1786.

555. *The Penitent Peter*. His head, bent back, is supported by his left hand. He is gazing upwards.

On canvas. 74 cm h. by 61 cm w. Half-length. Archd. Leopold Wilhelm Coll.

After **Guido Reni**. (See under N<sup>o</sup>. 548.)

556. *Amor*. The nude winged boy is standing on a stone pedestal holding an arrow against his breast with his right hand, with his left a bow resting on the ground. Inscribed on the pedestal: **AMOR** and signed:

*F. J. v. D. F.*

On canvas. 110 cm h. by 90 cm w. Bought from the Collection of Count Doblin 1786. A picture with the same representation, perhaps the original, is in the Hermitage at St. Petersburg under Dominichino's name. This copy may be by a painter from the Netherlands. The inscription, given above, seems to point to this.

**Guido Reni.** (See under No. 548.)

557. The Youthful David, nude; a ribbon bound to the left shoulder crosses his breast.

On canvas. 65 cm h. by 49 cm w. Half-length. Archd. Leopold Wilhelm Coll.

After **Andrea Sacchi.\***)

Roman and Bolognese Schools. Born at Rome 1599; died there 21<sup>st</sup> June 1661. Pupil of Fr. Albani.

558. Noah, mocked by Ham. The intoxicated Noah is lying uncovered on a rising ground. On the right stands his son Ham, pointing at him with outstretched hands. His sons Shem and Japhet approach their father stepping backwards to cover him.

On canvas. 126 cm h. by 163 cm w. Archd. Leopold Wilhelm Coll. (as «Copy, made in Italy»).

559. Allegory. Wisdom Surrounded by the Virtues. In the centre of the picture, on a throne carried by clouds, Wisdom with a sun at her breast, in her hands sceptre and mirror. Thirteen allegorical figures surround her.

On canvas. 80 cm h. by 102 cm w. Copy of a ceiling-piece in the Palazzo Barbarini in Rome, brought to Prague, transferred to Vienna 1723.

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\*) The picture No. 1210 (Room XI), formerly ascribed to Ph. de Champaigne, has been proved by Franz Wickhoff to be an original work by Andrea Sacchi.



**Cabinet V. (Side light.)****Bolognese School about 1650.**

- 560.** Madonna and Child. She is sitting at the open window gazing down at the Christchild whom she is suckling.

On canvas. 98 cm h. by 73 cm w. Half-length. Bought from the art dealer Artaria in Vienna 1800.

**Marcantonio Franceschini.**

Bolognese School. Born at Bologna 5<sup>th</sup> April 1648; died there 24<sup>th</sup> December 1729. Pupil of Carlo Cignani.

- 561.** Caritas. A garden-like landscape with a woman playing with her children on the ground. One of the boys is reaching for a pomegranate which she is holding up with her left hand. — The landscape in the background is by Luigi Quaini (born at Bologna 1643; died 1717, pupil of Guercino and Cignani).

On canvas. 157 cm h. by 222 cm w. Cat. Mechel, 1783.

**Elisabetta Sirani.**

Bolognese School. Born at Bologna 8<sup>th</sup> January 1639; died there 29<sup>th</sup> August 1665. Pupil of her Father Giov. Andrea; then influenced by the study of Guido Reni.

- 562.** Martha Reproving Her Vain Sister. Magdalene, standing at a red covered toilet table, arranging her head dress with her right hand, looking at her sister Martha.

On canvas. 109 cm h. by 139 cm w. Half-length. In the Prague Inventory of 1718 as Guido Reni.

**Simone Cantarini.** (See under No. 472.)

563. Tarquinius and Lucretia. Lucretia is trying with her right hand to ward off Sextus Tarquinius who is threatening her, a dagger in his hand, while he puts his finger to his lips enjoining silence.

On canvas. 106 cm h. by 140 cm w. Three-quarter length. Catalogue Mechel, 1783.

564. The Fratricide of Cain. Abel who has been thrown to the ground is trying to defend himself. Cain, bent over him, is swinging his club with both hands.

On canvas. 152 cm h. by 115 cm w. Archd. Leopold Wilhelm Coll.

**Francesco Gessi.**

Bolognese School. Born at Bologna 1588; died there 1647 (1649). Pupil of Guido Reni.

565. Morpheus and Halcyone. On the right Halcyone, slumbering unclothed, her head supported by her left hand. Before her stands the apparition of Morpheus who has taken the form of her drowned consort Ceyx. In the background on the left the sinking ship in the storm.

On canvas. 124 cm h. by 124 cm w. Cat. Mechel, 1783.

**Guido Canlassi, called Cagnacci.**

Bolognese School. Born at Castel Sant-Arcangelo near Rimini 1601; died at Vienna 1681. Pupil of Guido Reni.

566. St. Jerome. The saint, unclad, is sitting in a cave, holding a pen in his hand. Under his seat lies the lion.

Inscribed  
below the right  
foot under the  
stone:

GUIDO  
CAGNACCI

On canvas. 160 cm h. by 111 cm w. Archd. Leopold Wilhelm Coll.

567. The Death of Cleopatra. Cleopatra, partly undressed, is seated on a high-backed chair, the crown on her head, the death-bringing viper on her right arm. Six waiting women surround her weeping.

Inscribed below  
on the foot of the  
armchair:

GUIDO  
CAGNAZZI

On canvas. 151 cm h. by 170 cm w. Three-quarter length. Archd. Leopold Wilhelm Coll.

568. The Penitent Magdalene. Magdalene is lying half undressed on the ground; she is holding a skull in her hand and gazing at three angels, who, hovering in the air, are strewing flowers.

On tin. 45 cm h. by 55 cm w. Hung up in the Stallburg 1728.

### Giovanni Giacomo Sementi.

Bolognese School. Born at Bologna 18<sup>th</sup> July 1580; died at Rome at a youthful age. Pupil of Dionisio Calvaert; later assistant of Guido Reni.

569. The Nuptials of St. Catherine. The Madonna is seated in a high arched hall, on her lap the Christ-child, who is putting the ring on the finger of

St. Catherine who kneels to the left of the Virgin. Angels surround the group.

On canvas. 85 cm h. by 57 cm w. From the Gallery of the Cardinal Albani, brought to Vienna from Rome 1800.

**Marcantonio Franceschini.** (See under No. 561.)

570. The Penitent Magdalene. In a landscape Magdalene is half sitting half reclining, in her right hand a scourge. An angel is floating down from heaven bringing her the crown of thorns.

On canvas. 119 cm h. by 94 cm w. From the Coll. of the Cardinal Prince Albani.

## French Schools.

**François Clouet, called Jehannet (Janet).**

Born at Tours about 1500 or 1510; died at Paris (?) about 1573. Pupil of his father Jean.

571. Portrait of Charles IX. of France. The king, in his eleventh year, wears a black dress interwoven with gold, a black barettta with white feathers set jauntily on his head. (Charles IX, second son of King Henry II. of France and of Catherine of Medici, was born 27<sup>th</sup> June 1550 at Saint-Germain en Laye. After the death of King François II. his brother (1560) he ascended the throne, aged ten, under the regency of his mother. On the 17<sup>th</sup> August 1563 he was declared of age. He died of consumption, aged 24, at Vincennes 30<sup>th</sup> May 1574).

Dated above on the right:

1561.

On oakwood. 25 cm h. by 21 cm w. Half-length. Ambras Collection.

572. Portrait of Charles IX. of France in his twentieth year, richly dressed, standing near a red chair, his right hand holding his gloves resting on the back.

CHARLES · VIII.

To the right below  
on the stone floor the  
inscription:

TRES CHRESTIEN ROY DE  
FRANCE, EN L'AAGE DE XX.  
ANS. PEINCT AV VIF PAR  
IANNET. 1563.

Underneath as the last line of the inscription:

IANNET · 1563 ·

On canvas. 222 cm h. by 115 cm w. From Ambras Castle. Biography of this king cf. No. 571. The date 1563 is in neither of the inscriptions quite positive, another cipher may originally have stood instead of the 3 (perhaps 9 as E. v. Engerth supposes).

**French Master**, in the manner of **F. Clouet**.

- 572a. Picture of a Man holding his gloves in his right hand.

On oakwood. 23 cm h. by 18 cm w. Half-length. Since 1824 in the Belvedere. According to Clément de Ris this picture and the two following ones remind one of the master Corneille de Lyon.

- 572b. Picture of a Man, almost en face, with a light auburn beard, dark background, in his hands folded in front of him his gloves.

On the left above the  
inscription:

1535 d. m. m. z. c.

On oakwood. 23 cm h. by 19 cm w. Half-length. 1824 Belvedere.

- 572 c.** Picture of a Young Man, before him on a table three books and a paper with the date 1532.

On walnut wood. 37 cm h. by 28 cm w. Half-length. Catalogue Mechel, 1783. All three pictures originally ascribed to Amberger.

### **Hyacinthe Rigaud.**

Born at Perpignan 20<sup>th</sup> July 1659; died at Paris 27<sup>th</sup> December 1743. Pupil of Pezet and Verdier at Montpellier and of the Academy at Paris; then influenced by the study of Van Dyck.

- 573.** Duchess Elisabeth Charlotte of Lorraine, daughter of Duke Philip I. of Orleans and of Charlotte Elisabeth, daughter of the Elector of the Palatinate. (Born 13<sup>th</sup> September 1676, married 22<sup>nd</sup> October 1698 to Leopold Joseph Charles of Lorraine, who was reigning Duke of Lorraine since the Peace of Ryswick (1697). The duchess was the mother of Emperor Francis I., consort of the Empress Maria Theresia.) She is wearing over a white dress a blue mantle with gold lilies.

On canvas. 76 cm h. by 59 cm w. Half-length. Catalogue Mechel, 1783.

### **Laurent de la Hire.**

Born at Paris 27<sup>th</sup> February 1606; died there 29<sup>th</sup> December 1656. Pupil of his father Etienne; then influenced by the study of the masters in Fontaineblau, particularly of Primaticcio.

- 574.** The Assumption. At either side of the open stone sarcophagus stand or kneel the disciples, Peter on the right, John on the left. Above floats the Virgin in a glory of stars, surrounded by angels.

On canvas. 78 cm h. by 53 cm w. Bought by the painter Langenhöfel 1807.

### After Jacques Callot.

Born at Nancy 1592; died there 1635. Pupil of Ph. Thomassin in Rome and of Giulio Parigi at Florence; founded his style under the influence of the German «Little Masters».

575. The Market at Impruneta near Florence. The great space in front of the church is studded with stalls and tents amongst which the crowd is moving. To the right, under a tree, jugglers on a stand.

On copper. 46 cm h. by 73 cm w. Painted after Callot's etching. Taken from the Belvedere depository 1824.

### Adrien Manglard.

Born at Lyon 10<sup>th</sup> March 1695; died at Rome 1<sup>st</sup> August 1760. Made member of the Paris Academy, 24<sup>th</sup> November 1736. Teacher of Joseph Vernet.

576. Seaport. At either side great towers and bastions, in the middle great ships. On the shore to the left in the foreground cargoes being shipped.

On canvas. 46 cm h. by 117 cm w. From the Collection of Prince Albani in Rome.

### Antoine Watteau.

Christened at Valenciennes 10<sup>th</sup> October 1684; died at Nogent near Vincennes 18<sup>th</sup> July 1721. Pupil of Claude Gillot and Claude Andran; founded his style upon studies after Rubens and Paolo Veronese.

577. The Guitarplayer. A young man dressed in pink satin sits on a stone bench under trees with his legs crossed, tuning a guitar.



On walnut wood. 31 cm h. by 25 cm w. Traceable with certainty in the Gallery since 1824.

**Adrien Manglard.** (See under No. 576.)

578. Sea-piece. Sunrise on a stormy morning. In the middle a great ship firing off a cannon. In the foreground on the right a stranded sailing-boat.

On canvas. 46 cm h. by 117 cm w. From the Collection of Prince Albani in Rome.

**Claude-Joseph Vernet.**

Born at Avignon 14<sup>th</sup> August 1712; died at Paris 23<sup>rd</sup> December 1789. Pupil of his father Antoine, of Adr. Manglard(?) and of Bern. Fergioni at Rome.

579. Castle of Sant' Angelo and St. Peter's in Rome, seen from the Tiber, on the banks fishermen at work.

On canvas. 48 cm h. by 76 cm w. Bought from the Collection of the Court Secretary H. v. Raith, 1811.

**Jaques Courtois, called le Bourguignon.**

Born at St. Hippolyte near Besançon 1621; died at Rome 14<sup>th</sup> November 1676. Pupil of his father Jean. Worked in Italy under the influence of P. de Laar, Cerquozzi and Salv. Rosa.

580. Combat of Cavalry. On the left in the foreground a close fight. A horseman struck by a bullet falls backwards with outspread arms.

On canvas. 73 cm h. by 120 cm w. From the property left by Duke Charles of Lorraine.

581. Combat of Cavalry. A treeless landscape; on a rising ground a close contest. The horsemen of either side are in armour and wear blue and red scarves.

On canvas. 73 cm h. by 120 cm w. Provenience as No. 580.

### **Jacques Stella.**

Born at Lyon 1595; died at Paris 29<sup>th</sup> April 1657. Pupil of his father François; worked in Italy under the influence of Callot. In Rome entered into close connection with N. Poussin.

582. Solomon's Judgement. On the right the king on a throne, stretching out his right hand with the sceptre towards the two women who are kneeling before him. The dead child is lying on the ground, the living one which its mother is holding, is being seized by the executioner.

On canvas. 112 cm h. by 161 cm w. Bought as a work of Nicolas Poussin by the painter Peter Beckenkamm 1795.

### **Nicolas Poussin.**

Born at Villers near Les Andelys (Normandy) June 1594; died at Rome 19<sup>th</sup> November 1665. Pupil of Quentin Varin, Ferd. Elle and George Lallemant. Then influenced by the study of Raffael and particularly the antique.

583. The Destruction of Jerusalem. The troupes of Titus fill the space before the Temple. Titus on a white horse gallops from the right side, followed by Roman warriors. On the ground the bodies and the chopped-off heads of the slaughtered.

On canvas. 147 cm h. by 201 cm w. At first in the Prague Inventory, 1718.

### **Pierre Mignard, called le Romain.**

Christened at Troyes November 1612; died at Paris 30<sup>th</sup> May 1695. Pupil of a painter named Boucher at Troyes

and of Simon Vouet at Paris. Worked under the influence of Raffael, Poussin and the Carracci.

584. St. Antony. In a rocky landscape, the aged hermit is seated supporting his hands on a stick on which his bell hangs. Before him a crucifix and several books.

On canvas. 147 cm h. by 113 cm w. Three-quarter length. Since 1824 in the Gallery.

### **Gaspard Dughet, called Gaspard Poussin.**

Born at Rome 1613; died there 25<sup>th</sup> May 1675. Pupil of his brother-in-law Nic. Poussin and his most talented successor.

585. The Tomb of Cecilia Metella, partly covered by mighty pine trees. In the foreground a sphinx, three men and a woman.

On canvas. 74 cm h. by 62 cm w. Castle Ambras.

586. Landscape. Thunderstorm. A building standing on a mountain has been struck and set on fire by the lightning. On the road in the foreground to the right two persons hastening to the scene of the fire.

On canvas. 43 cm h. by 52 cm w. Bought from the Collection of Count Nostitz 1786.

### **Hyacinthe Rigaud.**

(See under No. 573.)

587. Portrait of a French Dignitary. He is clad in red, wears a wig with long curls, and is sitting in an armchair, his right hand uplifted as he speaks.

On canvas. 138 cm h. by 107 cm w. Three-quarter length. Bought from the Court Secretary H. v. Raith 1807.

**Pierre Mignard, called le Romain.**

(See under No. 584.)

- 587a.** Portrait of King Louis XIV. of France, standing, in a blue cloak lined with ermine and embroidered with gold lilies, and wearing the Order of the Holy Ghost. His right hand holds the sceptre, his left touches the crown which is lying on a cushion on the table.

On canvas. 200 cm h. by 122 cm w. From the depot of the imperial gallery.

**Josef Sifrède Duplessis.**

Born at Carpentras near Avignon 6<sup>th</sup> April 1725; died at Versailles 1<sup>st</sup> April 1802. Pupil of P. Subleyra.

- 588.** Portrait of the Composer Gluck. Gluck, in his sixty-first year, sitting at a piano on which he is playing, his inspired gaze turned upwards. (Christopher Willibald Gluck, the son of a forester, born at Weidenwang near Neumarkt 2<sup>nd</sup> July 1714, died at Vienna 15<sup>th</sup> November 1787.)

Inscribed  
below on the  
piano:

*J. S. Duplessis  
pinx. parisis 1775*

On canvas. 98 cm h. by 80 cm w. Half-length. Brought to the gallery 1824.

**Valentin, called Le Valentin de Boulogne.**

Born at Coulommiers not earlier than 1591; died in Rome not later than 1634. Worked under the influence of Michelangelo da Caravaggio.

589. Moses, seated, holding in both hands the Tables of the Law and the magic rod. His yellow robe leaves the right arm and the left knee bare.

On canvas. 130 cm h. by 104 cm w. Archd. Leopold Wilhelm Coll.

### Jean Etienne Liotard.

Born at Genova 22<sup>nd</sup> December 1702; died there 12<sup>th</sup> June 1789. Pupil of Massé and Le Moine at Paris.

590. An Old Woman, sitting in a high-backed chair, the open Bible on her lap. She has fallen asleep while reading. Under the footstool stands a brasier. *Peint par Liotard*

Inscribed above on the left:

1760

On porcelain. 44 cm h. by 34 cm w. Catalogue Mechel, 1783. Transferred to Paris 1809, brought back again to Vienna 1815.

### Charles Lebrun or le Brun.

Born at Paris 24<sup>th</sup> February 1619; died 12<sup>th</sup> February 1690. Pupil of Simon Vouet; studied in Italy under the influence of Nicolas Poussin and Annibale Carracci.

591. The Ascension. The Saviour, clad in a white robe, is floating towards heaven. On the right Mary, the disciples and the holy women. Peter throws himself on the ground. On the left the rocky sepulchre.

On canvas. 40 cm h. by 33 cm w. Bought from the Court Secretary H. v. Raith 1811.

### Jean François Millet, called Francisque.

Christened at Antwerp 27<sup>th</sup> April 1642; buried at Paris 5<sup>th</sup> June 1679. Pupil of L. Francken; founded his style at Paris upon the works of Nicolas Poussin and Gasp. Dughet.

592. Woodland-Scenery. Several figures bathing in a shady place. The evening sky and reapers in the field seen through the trees.

On canvas. 26 cm h. by 35 cm w. Bought from the Collection of Count Nostitz 1786.

### **Gaspard Dughet.**

(See under No. 585.)

593. Woodland-Scenery. Water in the shadow of thickly foliated trees. A partly nude man in a red cloak lying on the ground, another man standing near him.

On canvas. 49 cm h. by 66 cm w. Since 1824 in the Gallery.

### **Nicolas Poussin (?).**

(See under No. 583.)

594. Peter and John Healing the Lame Man. On the steps to the temple lies the lame man to whom St. Peter is offering his hand. Two steps higher stands St. John, both hands up-lifted towards heaven.

On canvas. 80 cm h. by 57 cm w. Archduke Leopold Wilhelm Coll. Ascribed by O. Mündler and Waagen to the Liege master Bertholet Flémalle, who often resided in Paris and imitated Poussin.

### **Adrien Manglard.**

(See under No. 576.)

595. Sea-piece. A three-master lying at anchor in the harbour; a little sailing ship is being caulked. On the shore many figures. Three fishermen drawing in a net.

On canvas. 86 cm h. by 99 cm w. Bought from the Collection of Cardinal Prince Albani 1802.

## Spanish Schools.

### Cabinet VI. (Sidelight.)

#### **Domenico Theotocopoli, called il Greco.**

School of Toledo. Born in Greece about 1548; died at Toledo 1625. Pupil of Titian. The most important Toledo master.

596. Portrait of a Man. A young man with a red beard and short hair, dressed in black, standing at a table holding his gloves in his right hand.

Inscribed below at either corner:

*toscopoli f. anno M.DC*

On canvas. 87 cm h. by 59 cm w. Half-length. Catalogue Mechel, 1783.

#### **Alonso Sanchez Coello.**

School of Madrid. Born at Benifayró (near Valencia) 1515(?); died at Madrid 1590. Pupil of Antonis Mor.

597. Picture of a Lady in Red. She is standing in a beautiful dress at a window, her right hand on the sill, her gloved left hand holds a handkerchief and the other glove.

On canvas. 163 cm h. by 94 cm w. Long in possession of the imperial family.

#### **Juan Pantoja de la Cruz.**

School of Madrid. Born at Madrid 1551; died there not later than 1609. Pupil of Alonso Sanchez Coello.



598. Portrait of the Infanta Anna who is holding, on a gold chain, a monkey seated on a table near her. (Infanta Anna, eldest daughter of Philip III.; born 22<sup>nd</sup> September 1601, married 15<sup>th</sup> November 1615 to Louis XIII., died 20<sup>th</sup> January 1666.)

Inscribed below on the left:

*Ju Pantoja dela ⁊  
Faciebat. 1604*

On canvas. 99 cm h. by 80 cm w. Long in possession of the imperial family.

599. Portrait of the Infante Philip (later King Philip III., born at Madrid 14<sup>th</sup> April 1578, king since 13<sup>th</sup> September 1598, died at Madrid 31<sup>st</sup> March 1621). He stands in armour near a table on which his helmet is lying, his right hand upon it, his left resting on his sword.

On canvas. 150 cm h. by 73 cm w. From the Gallery Depository.

600. The same, older (16 years). Excepting a few details repetition of No. 599.

To the left below on the leg of the table:

*Jonnes Pantoja dela ⁊ faciebat Madrid 1594 ~*

On canvas. 185 cm h. by 94 cm w. From the Franzensburg in Laxenburg.

601. Portrait of the Infanta Maria. A child about two years old, in a dress adorned with lace and ornaments, sitting on a red cushion holding in her right hand a toy, representing a little red hand. (Infanta Maria, daughter of Philip III.; born 18<sup>th</sup> August 1606, married to Ferdinand III. 1631, died 13<sup>th</sup> May 1646.)

Inscribed on the left below on a slip of paper:

*Ju<sup>es</sup> Pantoja delo*  
*Facit*

On canvas. 82 cm h. by 64 cm w. Three-quarter length. Long in possession of the imperial family.

**Alonso Sanchez Coello.** (See under No. 597.)

602. Portrait of Queen Anna of Spain in black, with a white pearl-adorned lace head-dress; her right hand holds a hanging string of pearls, her left a handkerchief. (Daughter of Emperor Maximilian II., born 2<sup>nd</sup> November 1549, married 12<sup>th</sup> November 1570 to Philip II. of Spain, died 26<sup>th</sup> October 1580.)

*Sanchez - F*  
*1571*

Inscribed below  
 on the left:

On canvas. 175 cm h. by 96 cm w. Long in possession of the imperial family. C. Justi determined the subject of the portrait.

### Juan Bautista Martinez del Mazo.

School of Madrid. Born at Madrid; died there 1667. Pupil of his father-in-law D. Velazquez.

603. The Family of the Artist(?). On the wall at the back of the room hangs the portrait of King Philip IV. On the right in the background the view into the studio of the master, who is at the easel occupied with the picture of a lady.



On the left above in the corner a coat of arms, a raised mailed arm with a hammer (mazo) on red ground.

On canvas. 150 cm h. by 172 cm w. Brought from Italy 1800. Catalogue Rosa, 1804. Formerly ascribed to Velazquez and supposed to be his family. Recently proved by C. Justi to be the work of his son-in-law Juan Bautista del Mazo (the coat of arms indicating this also.) It is the best work of the artist and probably represents his own family.

### Pedro Orrente.

School of Valencia. Born at Monte alegre in Murcia in the latter half of the XVI. century; died at Toledo 1644. Imitator of the Bassani.

604. Herdsmen and Herds; in the Background Jacob's Vision. In the middle three herdsmen are raising the stone lid of a well. In the centreground dark groups of trees. From the clouds fall rays of light on the sleeping Jacob.

On canvas. 108 cm h. by 167 cm w. Catalogue Mechel, 1783, as «Titian».

### **Diego Rodriguez de Silva y Velazquez.**

School of Madrid. Christened at Seville 6<sup>th</sup> June 1599; died at Madrid 6<sup>th</sup> August 1660. Pupil of Fr. Herrera and Fr. Pacheco at Sevilla.

- 605.** Portrait of Queen Maria Anna. The queen is standing, dressed in red, in her left hand a handkerchief, the right, with a furled fan, resting on a chair. (Daughter of Emperor Ferdinand III., born 24<sup>th</sup> December 1635, married 8<sup>th</sup> November 1649 to King Philip IV. of Spain, died 16<sup>th</sup> May 1696.)

On canvas. 130 cm h. by 100 cm w. Three-quarter length. Long in the possession of the imperial family. C. Justi says: «It must have been painted shortly before the death of the king (Philip IV.) and after the death of Velazquez from whose conception and colouring it differs entirely».

### **Don Juan Carreño de Miranda.**

School of Madrid. Born at Aviléz in Asturias 25<sup>th</sup> March 1614; died at Madrid September 1685. Pupil of Pedros de las Cueva and Bartolomé Roman at Madrid; influenced by Velazquez, Rubens and Van Dyck.

- 606.** Portrait of King Charles II. of Spain. The king is standing at a gilt table on which his left hand, holding a baretta, is resting. He is dressed in black and wears the order of the Golden Fleece; his fair hair falling on his shoulders. (Charles, a son of King Philip IV. of Spain and his second consort Maria Anna, born 6<sup>th</sup> November 1661, made king 1665, was married:

1. to Maria Louise, daughter of Duke Philip of Orleans, and 2. to Maria Anna, daughter of Count Palatine Philip Wilhelm of Neuburg. He died 1<sup>st</sup> November 1700.)

On canvas. 140 cm h. by 100 cm w. Three-quarter length. Long in the possession of the imperial family.

**Velazquez.** (See under No. 605.)

- 607.** Portrait of Philip IV. of Spain. Dressed in black with a white collar, a gold chain on his breast. (Philip IV., son of King Philip III. and of Margaret of Austria, was born at Madrid 8<sup>th</sup> April 1605. He reigned from 1621 till his death in 1665.)

On canvas. 47 cm h. by 37 cm w. Half-length. Perhaps from the Collection of Archduke Leopold Wilhelm.

**Alonso Sanchez Coello.** (See under No. 597.)

- 608.** Portrait of a Boy, dressed in white, with a falcon, standing at a window.

Inscribed on the window-seat:

A Sanchez. F. 1574.

Above to the right:

AETATIS SVAE XVI.

Of later date beneath to the left:

*Hertzog von*

On canvas. 155 cm h. by 106 cm w. Gallery Depository. The number XVI, which gives the age of the boy is spoiled. It is probably a portrait of Archduke Wenzel, a son of Emperor Maximilian II., born 1561, died in Spain 1578.

**Velazquez.**

(See under No. 605.)

- 609.** Portrait of the Infanta Margareta Theresia, aged eight, standing, in an olive green dress. The right hand in a brown glove is holding the glove for the left hand. (Margareta Theresia, daughter of King Philip IV. of Spain and his second consort Maria Anna of Austria. Born 12<sup>th</sup> July 1651, married 5<sup>th</sup> December 1666 to Emperor Leopold I., died 12<sup>th</sup> March 1673.)

On canvas. 121 cm h. by 107 cm w. A present to the imperial family from the Spanish Court in 1659. «Although this picture is the best authenticated (of the Infanta's portraits) on close observation it must be held for a work of Mazo under Velazquez' guidance» (C. Justi).

**Pedro Orrente.**

(See under No. 604.)

- 610.** John the Baptist. A gloomy rocky wilderness. John the Baptist is on his knees, supporting his arms on a stone while he leans forward to drink from the water springing from the rock.

On canvas. 139 cm h. by 90 cm w. Belvedere Depository.

**Velazquez.**

(See under No. 605.)

- 611.** Portrait of the Infante Philip Prosper as a child of about two years of age, standing near a chair, on the back of which his outstretched right hand is resting. A little white dog is lying on the chair. (Philip

Prosper, son of King Philip IV. of Spain and his second consort Maria Anna of Austria, born 28<sup>th</sup> December 1657, died 1<sup>st</sup> November 1661.)

On canvas. 128 cm h. by 99 cm w. A present to the imperial family from the Spanish Court in 1659.

- 612.** Portrait of Philip IV. of Spain. He is dressed in black, wearing the order of the Golden Fleece on a black ribbon. In his drooping right hand a manuscript.

On canvas. 126 cm h. by 84 cm w. Three-quarter length. As a present to the Court of Vienna from the king in 1632. For biography cf. No. 607.

- 613.** A Lad Laughing. He is holding with his uplifted right hand a white blossom, which he is smilingly showing to the spectator.

On canvas. 83 cm h. by 64 cm w. Half-length. Brought to the Gallery 1816. C. Justi decided for good reasons against Velazquez as the painter.

### **Bartolomé Estéban Murillo.**

School of Seville. Christened at Seville 1<sup>st</sup> January 1618; died there 3<sup>rd</sup> April 1682. Pupil of Juan del Castillo at Seville.

- 614.** The Infant John. In a landscape the Infant John standing with his right hand clasping a lamb standing next him. He has fair curls, his left hand holds the reed cross.

On canvas. 154 cm h. by 108 cm w. Art Treasures of Karl VI. The present designation was justly held for questionable by Waagen; the older inventories ascribe the picture to Prete Genovese (Bernardo Strozzi).



**Velazquez.**

(See under No. 605.)

- 615.** Portrait of the Infanta Margareta Theresia as a child of three or four years. She is standing in a pale red dress, holding a fan in her left hand, her right resting on a little table.

On canvas. 128 cm h. by 100 cm w. Long in possession of the imperial family. For biography cf. No. 609. Formerly believed to be Infanta Maria Theresia. But C. Justi brought forward important reasons for its being a portrait of Margareta Theresia.

- 616.** Portrait of the Infante Don Baltasar Carlos, at about ten years of age standing, his left hand on the hilt of his sword, his right resting on the back of a chair. The sword hangs on a silver bandolier, the Fleece on a silver chain. (Baltasar, a son of King Philip IV. of Spain and his first consort Isabella of France was born 17<sup>th</sup> October 1629 and betrothed at an early age to Maria Anna, daughter of Emperor Ferdinand III. His premature death at the age of seventeen brought the marriage to nothing. Maria Anna became three years later the wife of his father, King Philip.)

On canvas. 128 cm h. by 100 cm w. Probably a present of the Spanish Court to the imperial family. It might be the portrait that Philip IV. May 1639 sent to his brother Cardinal-Infante Ferdinand in Brussels.

- 617.** Portrait of the Infanta Maria Theresia, at about fifteen years of age. She is in white with a large crinoline, her hair dressed in an exaggerated manner. She stands at a table on which her right hand is lying,

the left holds a handkerchief. (Maria Theresia, daughter of Philip IV. of Spain and his first consort Isabella of France; born 20<sup>th</sup> September 1638, married to Ludwig XIV. of France, 9<sup>th</sup> June 1660, died 30<sup>th</sup> July 1683.)

On canvas. 127 cm h. by 98 cm w. Three-quarter length. Probably from the Archd. Leopold Wilhelm Coll. Carl Justi judges it to be the portrait of Queen Maria Anna. (For biography cf. No. 605). However, we believe with Heinrich Zimmermann, the older opinion that the Infanta Maria Theresia is represented, to be better grounded.

618. Portrait of the Infanta Maria Theresia. Studio replica of No. 617.

On canvas. 128 cm h. by 100 cm w. Three-quarter length. Belvedere Depository. For biography cf. No. 617.

619. Portrait of the Infanta Margareta Theresia aged about four or five years. She is standing on a gay coloured carpet; the outstretched arms resting on her hooped skirt.

On canvas. 105 cm h. by 87 cm w. Long in the possession of the imperial family. For biography cf. No. 609.

### **Spanish Master. XVII. Century.**

620. Portrait of a Boy in a white dress with a lace ruffle. He is standing at a table on which fruit is lying.

On canvas. 118 cm h. by 89 cm w. Gallery Depository.

### **Velazquez. (See under No. 605.)**

621. Portrait of the Infanta Margareta Theresia at about twelve years of age. She is standing in a light red dress, holding in her right hand a handkerchief, in her left a bunch of flowers.

On canvas. 121 cm by 95 m w. Three-quarter length. Long in the possession of the imperial family. Formerly catalogued Infanta Maria Theresia. According to C. Justi the Infanta Margareta Theresia, the bride of Emperor Leopold I., is represented, the age of the Infanta and the double-headed eagle she wears on her breast speak for this supposition. «As, however, in the year (of her betrothal) 1664 Velazquez was no longer living, we are compelled to suppose that the picture must have been painted by one of his pupils after the model of similar child portraits. Or possibly the painting is from his hand but with the face re-touched to account for the changes wrought in the course of four or five years». For biography cf. No. 609.

- 622.** Portrait of Queen Isabella of Spain. Isabella is standing in a brownish green dress, interwoven with silver, holding a fan in her left hand, her right on the back of a chair. (Daughter of King Henry IV. of France and first consort of Philip IV., born 22<sup>nd</sup> November 1602, married 1615, died 6<sup>th</sup> October 1644.)

On canvas. 130 cm h. by 100 cm w. Three-quarter length. Sent by Velazquez in 1632 to Vienna as a present from the Spanish Court. According to C. Justi a studio picture, like the majority of the portraits of the queen which are not in Spain.

### **Pedro Orrente.** (See under No. 604.)

- 623.** Christ Healing the Sick. Christ comes, accompanied by three disciples, into the gloomy cellar in which the half-naked sick people are lying. He lifts his right hand in benediction.

On canvas. 83 cm by 116 cm w. Art Treasures of Karl VI.

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